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The San Francisco

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Bay Guardian

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BY DAVID JOHNSTON

Presto! No sooner do San Francisco's anti-highrise forces get moving with a tough new height-limit initiative than up pops planning director Rai Okamoto with yet another downtown highrise study. This one will cost \$435,000 and Okamoto's request for city funds to pay for it will shortly go to the Mayor and Supervisors, following the March 15 vote by the planning commission in favor of the study (by a six to one vote, with only Charles Starbuck dissenting).

The major impetus for the study is quite clearly the anti-highrise initiative. Indeed, the

study design had been sitting on the planning commission shelves for more than a year before Okamoto dusted it off and presented it to the planning commission on March 1. The timing was perfect: this was the same day the anti-highrise forces filed their notice of intent to put an initiative on the November ballot.

The planning commission's prompt reaction to the threat that tough new height and bulk limits might actually be imposed downtown has a neat historical parallel. The commission used exactly the same tactic in 1971 to derail the first of the two Alvin Duskin height limit initiatives.

LETTERS:

MONTANA'S PARADISE: CALIFORNIA DREAMIN'?

Recently a friend sent me a copy of an article by Wilbur Wood who had returned to the "City of Light" with a message about life in the pristine wilds of nuclear-free Montana (Bay Guardian, January 11). It was a nice piece of romantic journalism, but before you city folk pack your bags for the Big Sky Country, I think I should set the record straight.

The "light from Montana" is dimming. I happen to live in Missoula, a beautiful city of 50,000 tucked away in Montana's Clark Fork Valley. We've got rivers, mountains, wilderness, and a certain degree of environmental awareness. But we also have the worst air pollution north of Los Angeles, thanks to dirt streets, wood burning stoves, an exploding automobile population, and a particularly smelly pulp mill. Our neon jungle would make even a Californian wince.

Of late the clean air controversy has centered on Colstrip 3 and 4, two coal-fired power plants proposed for eastern Montana. "We'll ship you the coal," says Wood, "but you burn it where you use it and smudge your own skies." Right on—I concur wholeheartedly. Trouble is, a recent poll showed that most Montanans would rather build the plants. We need those jobs, they say, and besides, we'll only be smudging the air that belongs to the Crow Indians—Prairie Niggers, as they are often called up here. As I write this letter the Montana legislature is debating a bill that would exempt Colstrip 3 and 4 from most of the rigid siting requirements that Wood Mistakenly implies have been locked in stone. There is nothing so ephemeral in Montana as environmental controls. . . .

As for the future, I'm pessimistic. I teach sociology at the University of Montana so I get a better opportunity to look at

tomorrow's leaders than most people do. The other day I had a member of the Rainbow Family talk to my beginning sociology class. In case you don't know, the Rainbow Family is a loose coalition of hippies whose message captures what's left of the idealism of the Sixties—love, peace, ecology, back to the land, small is beautiful, no nukes is good nukes. Nice ideas but the Sixties are over. The most meaningful question asked by anyone in the class was, "Do you always dress like that?" To paraphrase somebody, I have

seen Montana's youth and they are the subdividers of tomorrow.

Don't get me wrong. I love Montana. It is a beautiful, rugged, relatively clean, unpopulated state. But we are fighting dams, power lines, pipelines, air pollution, strip mining, subdivisions, and power plants, and the fight is not going well. If only Wilbur Wood's article were true—unfortunately it is not.

—Rob Balch
Sociology Department
University of Montana

The San Francisco Bay Guardian

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(Wilbur F. Storey, Statement of the aims of the Chicago Times, 1861)

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UNDERMINE THE INITIATIVE

more disastrous rate than ever before in the city's history. Questioned by the Guardian, Okamoto vehemently denied his study was aimed at sabotaging the initiative. "It's not competitive. It's an alternative administrative solution to the problem and goes further than a

limited and specific initiative can. I have no quarrel with the objectives of the initiative and I don't like anybody trying to make a quarrel where it doesn't exist." So why didn't he bring up the study before, if it's such a red-hot idea? Okamoto maintained that the planning department was aware of the possibility of an initiative more than a year ago, but hadn't brought up the proposal sooner because "there wasn't financial support for it." But he conceded the initiative

was partly behind the move: "It does show there is strong support to do something about the problem." Okamoto said he thought the initiative was "a little bit too simplistic," but claimed he was maintaining an "apolitical" position on the issue and had declined to go on the record in opposition to the proposed measure when asked to by the Building Trades Council, which is opposed to the initiative. Asked if he didn't expect the

Chamber of Commerce would soon argue that the initiative isn't needed because the planning commission is doing the job, Okamoto replied that such a notion was "pure speculation." But he later acknowledged the Chamber might do precisely that, thus confirming that the stage is set for a replay of the 1971 scenario. Postscript: Here's the best argument yet for the anti-highrise initiative. On March 19, Thomas Wilcox, the chairman of Crocker Bank, announced that the bank's proposed 700-foot office

tower would be lowered by 200 feet to conform to the existing 500-foot height limit in the area. As the Chronicle reported the story the next day, Wilcox wasn't scaling down the building to obey the law, he was hoping to knock some wind out of the initiative. "We hope the fact that we are willing to accommodate the 500-foot height limit will demonstrate it is not necessary to have an initiative which will lock in limits for all time," Wilcox told the Chron. Ho, ho, ho. Crocker would have never lowered the building if it weren't for the initiative looming ahead. And if the mere threat of an initiative can force Crocker to back down like this, just imagine what would happen if we had the real thing.

NEIGHBORHOOD PRESERVATION ON THE ROPES IN BERKELEY?

An Alameda County judge's ruling last month that a key provision of Berkeley's five-year-old Neighborhood Preservation Ordinance (NPO) is unconstitutional could lead to an increase in the demolition of residential housing there, says Planning Commission president Veronika Fukson. "There are already about 30 demolition applications on file with the housing department," Fukson told the Guardian, "and without the NPO it will be difficult to stop them." The ordinance, which passed overwhelmingly as an initiative in April, 1973 was designed to stop developers from indiscriminately tearing down useable

housing in order to build more profitable structures. It provided that before a building could be torn down, Berkeley's Board of Adjustments would have to find that the demolition was not materially detrimental to the housing needs of the neighborhood and the city, and it required developers to find suitable alternate housing for anyone displaced by the demolition. It also obligated the builder to construct at least as many housing units as he tore down, and to give those displaced first choice of any new units constructed. This provision effectively halted speculative demolitions,

and—along with a zoning ordinance section that laid out criteria for use permits—gave neighborhoods a good deal of control over what would be built. Last year, however, architect/developer Carl Groch and three other architects sued to void these sections of the NPO and the zoning law, charging they were unnecessarily restrictive and too vague. On February 23, Superior Court Judge Robert Kroninger ruled in their favor, without delivering a written opinion or giving any reasons for his decision. According to Ted Lakey, Berkeley's Acting City Attorney, the city has requested "additional findings of fact and conclusions of law" from Judge Kroninger, who has still not signed the order finalizing his decision. Lakey said the city has not yet decided whether to appeal, but noted that the order would not

take effect until it is signed. Fukson said the Board of Adjustments would continue to apply the NPO standards until it received a formal court order, and predicted that there would be "quite an uproar" if the city did not appeal the case, since the law had been approved by such a large margin. Most of Groch's anger appeared to be directed at the section of the zoning ordinance that allows the Board of Adjustments to approve architectural plans. He objected to neighbors being able to force the redesign of a project they didn't like the looks of, although it met all other zoning requirements. "There must be more specific guidelines," Groch said. "The word 'ugly' has no meaning in architecture." He contended

that the NPO was unnecessary, and that most problems could be solved with very specific zoning language. "You can write into the zoning code that all houses on Russell St. must be yellow stucco if you want to do that," he pointed out. "However, if you live in a heterogeneous community like Berkeley, you should be prepared to accept diversity. You don't necessarily have to like everything that is built." Fukson said that in her opinion, Groch brought the suit because he was miffed when the Board of Adjustments would not let him build on a "sub-standard" lot, and when it refused to intervene when Groch wanted to renegotiate an agreement he had arrived at with a neighbor.

—Art Goldberg

POLITICAL ALERTS AND EVENTS

Sup. Robert Gonzales's rent-rollback ordinance, which would freeze rents at their May 31, 1978 levels for one year (see Guardian 3/14/79), is up for a vote by the San Francisco Board of Supervisors Mon., March 26. The ordinance has been criticized by renters' groups as "too little, too late," but they have given it their qualified support. Call your supervisor at 558-6161 and attend the supervisors' meeting Mon., March 26, 2 p.m., Supervisors' Chambers, City Hall, second floor. RALLY A rally for the March to Save Public Education is held to drum up community support for the march, which will take place on April 25 in Sacramento to protest budget cuts for education. Sponsored by the California Coalition for Quality Education. Thurs., March 22, 7 pm, Board of Education Bldg., 170 Fell (at Van Ness), Rm. 30, 824-5216 or 863-3846 for more information. LECTURES, FORUMS AND CONFERENCES "Should the City Take Over PG&E?" The Golden Gate Democratic Club

holds the debate of the year with Sup. Carol Ruth Silver arguing for municipalization and Tom Saunders of PG&E arguing against, both answer questions afterward. Wed., March 21, 7:30 pm, 21 21st Ave. (north of Lake), SF, free and open to the public. "Where is the Berkeley Left Going?" a forum presented by the East Bay Socialist School with Larry Duga, a long-time Berkeley left activist and member of the Berkeley Citizens' Action (BCA) steering committee. Duga critically analyzes the current BCA campaign and draws conclusions about the future of the left in Berkeley. Fri., March 23, 8 pm, 6025 Shattuck, Oakl., \$1, childcare, 652-1756. All-Species Council Strategy Sessions for all-species survival take place for three days Fri.-Sun., March 23-25, Victorian House, Stern Grove Park, 19th Ave. and Sloat, free, 391-6307 or 956-9010 for more information. Berkeley Candidates Night, sponsored by the League of Women Voters, Sun., March 25, 4-6 pm, Berkeley YMCA, 2001 Allston Way, Berk., free. Benefit for the Campaign for a Nuclear Free Philippines features Daniel Ellsberg on Third World dictatorships, plus poetry and music, Wed., March 28, 8 pm, La Pena, 3105 Shattuck, Berk., \$3, 849-2568. Latin American Update features reports on the most recent important developments in Latin America, with a focus on Jamaica, presented by reporters from Internews and the Third World News Bureau and Resistance Publications, Thurs., March 29, 8:30 pm, La Pena, 3105 Shattuck, Berk., \$1, 849-2568.

"U.S. Asians: Yesterday and Today," a lecture by Karl Yoneda, begins the Marxist Study Series spring semester, Thurs., March 29, 7:45 pm, 522 Valencia, SF, \$2, 863-6637. ARTS AND ENTERTAINMENT The Black World Foundation presents an evening of poetry with black and Third World writers, Fri., March 23, 7:30 pm, St. Andrew's Church, Drake Ave. and Donohue, Marin City, free. Dance Benefit for Moscone/Milk Funds is held by the San Francisco Dance Theater. The program includes a preview of new works and works from the company's repertoire, Sun., March 25, 8:30 pm, 1412 Van Ness, SF, \$5 general, \$2.50 seniors, PAS, 673-8101. "Inside Women Inside," a film about women in prison, shows with "A Dream is What You Wake Up From," a film about three black families struggling for survival, Tues., March 27, 8:30 pm, La Pena, 3105 Shattuck, Berk., \$2, 849-2568. "Violeta Parra: Her Life and Her Songs," music, poetry and a slide show about the social situation of women under capitalism, Fri., March 30, 8:30 pm, La Pena, 3105 Shattuck, Berk., \$2.50, 849-2568. HOTLINE An assault hotline has been established for anyone in San Francisco who has been the victim of assault. The hotline is particularly for gays but is available to anyone. Sponsored by the Community United Against Violence, caller's name and phone number will be taken and a counselor will call back, 441-1821, 24 hours.

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CAN ANYBODY FIND A NON-PG&E HANDOUT THAT WON'T BORE HERB CAEN?

BY BRUCE B. BRUGMANN

Herb Caen, after dispensing with a list of what he calls "boring subjects" (the energy shortage, inflation and the decline and fall of San Francisco), takes a bead on another "boring subject" in his Sunday column of March 18: the municipalization of PG&E.

"And now some dingbat at City Hall is talking (again) about the city buying PG&E," Caen wrote. "Hoo-boy and hoo-ha. We've been hearing that one all our lives. To paraphrase Winston Churchill, the PG&E is the worst system in the world except for all the others. As Mark Innes asked me incredulously, 'You mean somebody is seriously suggesting putting our electric power in the hands of

the same people who don't close the windows when they wash the Muni buses?' Exactly. Some sort of joke, perhaps. On us. For PG&E will tack onto our bills the cost of fighting this madness."

The next day, Templeton Peck, the Chronicle's editorial page editor, wrote the paper's lead editorial, titled "No Sense in PG&E Buy-Out."

Well, well. What have we here?

What we have, ladies and gentlemen in San Francisco, is but the latest illustration of how news monopoly supports power monopoly in these parts.

The Examiner/Chronicle/KRON combine has for decades blacked out the PG&E/Raker Act scandal, the biggest ongoing scandal in San Francisco his-

tory. In fact, their devotion to PG&E is so slavish that neither the Examiner nor the Chronicle nor KRON, the Chronicle broadcast subsidiary, would print or broadcast a word on the formal City Hall hearings to stop the PG&E/Raker Act scandal and municipalize PG&E, either the hearings on Feb. 15 or the hearings on March 13, while most of the rest of the media in town covered the proceedings (see "Ex/Chron/KRON blackout," Guardian 3/14/79).

How, then, did Caen and Peck get enough information to speak so authoritatively on the extremely complex legal, political and economic issues of municipalizing PG&E if they didn't bother to attend the hearings (they didn't) and if their fellow Chronicle reporters couldn't get a story into the paper? Did they get any information other than what a legion of PG&E flacks are peddling about town to any reporter or editor standing tall at a bar rail? Did they talk to any of the pro-municipalization forces or to any of the 20 or so expert witnesses who testified at the hearings on behalf of municipalization?

Hot stuff! I called Herb Caen's office to pose the questions, but he was writing his column for the day. So I left the questions with his new aide, Jessie Hamlin, and asked Caen to call back. No word back on Monday, or on Tuesday before presstime. Probably the questions were too boring.

So I called Templeton Peck and put the questions to him and said I was curious where he got any information other than from PG&E flacks. "Go ahead and be curious," Peck said, and added that he wasn't going to reveal his sources.

Well, I said, your sources are obvious. Every point and every argument you make in your editorial comes directly from a PG&E handout, "Three Reasons Why Takeover of PG&E's Electric System in San Francisco Would be a Costly Mistake," or from a press release from Sup. Quentin Kopp, who in turn got every point and argument from the same PG&E handout (See "And now the PG&E gospel according to Quentin Kopp," Guardian, 3/1/79).

For example, I said to Peck, take the concluding paragraph of your editorial: "This takeover debate last came forth at City Hall in 1974. The proposal for a study that year was voted down 9 to 0. That's as affirmative a rejection as one could ask."

That point originated with PG&E in its handout and Kopp picked it up virtually word for word; that's where Peck got it to make his strongest point. The only problem is that PG&E is factually wrong. There was no 9-0 vote. There was no vote at all by the board. A committee report was officially filed, but the report said that once civil litigation on the issue was completed, "then it is the opinion of this committee that the question of a feasibility study be raised at that time." The civil litigation has ended and now is the time to raise the issue, according to the committee recommendation.

In other words, Peck and the Chronicle paid an embarrassing price for swallowing whole the PG&E and Kopp handouts; they were caught in an embarrassing factual error that undercut their entire editorial and their entire case.

Where did this untruth come from if not from PG&E? Peck was obviously surprised and had no answer. Then he said, "You're wasting a lot of my time and your own time in talking to me. Why don't you get to it?" Click.

THE CLEVELAND ALTERNATIVE

Why can't Herb Caen, Templeton Peck and the Chron/KRON/Ex combine stand up to PG&E? Why can't they do some honest reporting just as their counterparts did in the recent private power takeover attempt in Cleveland?

The Cleveland case is particularly apt and instructive. The key man in Cleveland who orchestrated the unsuccessful bank/private utility campaign to take over the publicly owned Cleveland Municipal Light, the man who held the gun to Mayor Dennis Kucinich's head and said the banks would bail out the city only if the mayor did as he was told and allowed Muny Light to be stolen quietly by Cleveland Electric Illuminating Co., was Brock Weir, chief executive officer of the Cleveland Trust Company.

Weir was brought to Cleveland in 1973 from his post as president of the Bank of California, a major power behind PG&E. (In 1974, the Bank of California was the largest stockholder of PG&E with 4,483,326 shares and in 1978 was the second largest PG&E stockholder with 8,486,525 shares. Chairman of the B of C. board when Weir was president was Charles de Bretteville, then and now a director of PG&E.)

In other words, Brock Weir of B of C/PG&E in San Francisco went to Cleveland to try to pull off the kind of naked power play to kill off public power that B of C/PG&E and their power trust allies had pulled off by keeping Hetch Hetchy power out of San Francisco for decades, with the help of news blackouts and timely editorial salvos from the Chron/KRON/Ex combine. But Weir wasn't able to pull off in Cleveland what he and his bank/utility allies had done in San Francisco. They were beaten by a 2-1 margin, partly because the local Newspaper Guild, representing the reporters on the Cleveland Plain Dealer, put up a strong fight to get honest coverage into the paper and thus into mass circulation.

When the Plain Dealer management yanked reporter Robert Holden off the

takeover story at the behest of CEI, the union protested, picketed, withheld bylines and ultimately forced management to assign two fellow reporters, David Abbott and Daniel Biddle, to finish the series. Abbott told us in a telephone interview that he thought the 2-1 defeat of CEI's move to steal Muny Light was largely because of his series. It ran with such front page heads as "CEI Objective: Snuff Out Muny Light," and helped defuse the same kind of massive CEI propaganda campaign in Cleveland that PG&E is running in San Francisco.

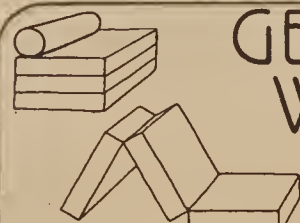
What will it take to get this sort of honest coverage of the PG&E/Raker Act scandal into the Chron/KRON/Ex? Where is the San Francisco branch of the Newspaper Guild? How can we find non-PG&E handouts that won't bore Herb Caen or seem nonsensical to Chronicle and Examiner editorial writers? Suggestions, please.

Stop the Presses: At presstime on March 20, the Examiner knee-jerked in for PG&E with a lead editorial, "Case Against PG&E Takeover" and a Dick Nolan column, "The Raker Act isn't hot news." Again: all PG&E-originated objections. Again: the reason for a feasibility study, just like the one authorized unanimously by the Republican-dominated board of legislators in Westchester County, New York. Result: a total savings to the county of \$367 million in the first six years of county operation.

Postscript #1: Two bulletins from the office of Sup. Carol Ruth Silver, who is sponsoring the proposed feasibility study to municipalize PG&E. First, the municipalization hearings will be continued until the May 8 meeting of the Supervisors' governmental services committee. Second, Silver is forming a citizens' committee to help promote the issue and put pressure on City Hall to do a feasibility study to municipalize PG&E. Anybody interested in helping should call or write her aide, Al Greenberg, at Silver's City Hall office (558-2254).

Postscript #2: Alert to the editors of New West: I called Dave Perlman, the Chronicle city editor, to ask if Marshall Kilduff, the Chronicle's city hall reporter, would be forced to take his PG&E story to New West magazine, as he did with his Peoples Temple story when the Chronicle's then city editor, Steve Gavin, refused to let him work on it on Chronicle time. Why was the Chronicle blacking out the story and the Feb. 13 and March 15 hearings? Had he as city editor been told by anybody to suppress the story? Had PG&E talked to him? Perlman would answer no questions on PG&E directly and would say only, "I'm not going to defend our newspaper. We run it the way we think it ought to be run and we're not going to defend it to another media."

Postscript #3: Caen inadvertently demonstrated the shallowness and silliness of his position when he wrote, right after dispatching the "boring" PG&E matters, "Then there's the Supervisor who thinks Supes should get maybe \$30,000 a year. This may reach the ballot via initiative and I hope it does. There are 11 Supes and it will get 11 votes." My. Another Caen political principle: Let PG&E steal tens of millions each year from the city for decades, but keep each supervisor at \$9,600 a year forevermore. That's the Bob Mendelsohn principle, as we've noted many times before, and that sets the conditions for producing 11 Bob Mendelsohns at City Hall, with at-large or with district elections. You'll recall, or course, that Caen and the Chron/KRON/Ex have supported Mendelsohn all the way, while he was hustling for PG&E at City Hall and while he is hustling for PG&E at the Department of the Interior. We say, no more PG&Es and no more Bob Mendelsohns at City Hall. Let's start by paying at least \$25,000 for fulltime supervisors. By the way, how much does Herb Caen make for writing these high policy items every day?



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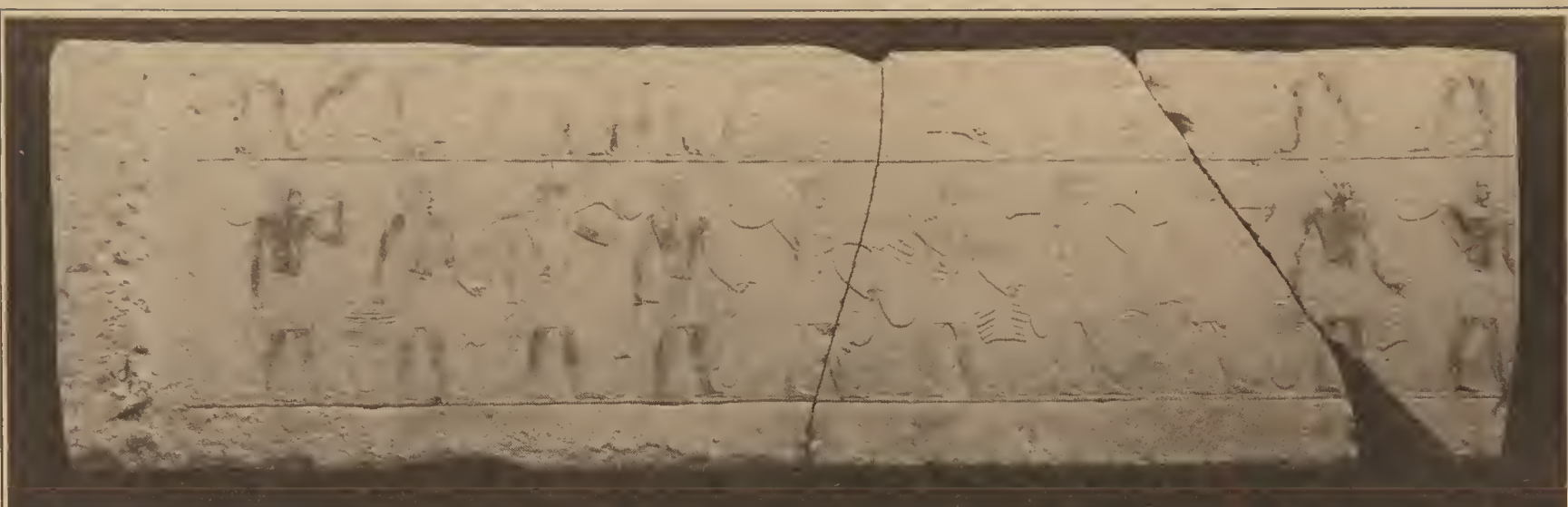
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BY DAVID JOHNSTON

"At first I could see nothing, the hot air escaping from the chamber causing the candle flame to flicker, but presently, as my eyes grew accustomed to the light, details of the room within emerged slowly from the mist, strange animals, statues, and gold—everywhere the glint of gold."

—writings of Howard Carter, discoverer of King Tut's tomb, as quoted in *The Treasures of Tutankhamun*, Ballantine Books, 1976.

It was 55 years after Howard Carter stood staring in disbelief into the antechamber of the tomb of Tutankhamun in Egypt's Valley of the Kings that three San Francisco Museum officials undertook a mission to Cairo. Their objective: to bring the treasures of Tutankhamun to San Francisco.

The results of the trip were announced on Aug. 6, 1977, in a Fine Arts Museums press release, which proclaimed, "The phenomenal Treasures of Tutankhamun has been secured for a San Francisco showing in 1979."

What the museum did not reveal then, and what has never been publicly disclosed until now, are the precise terms of this unusual deal and the curious circumstances surrounding it, including a face-to-face meeting between Egyptian president Anwar Sadat and Cyril Magnin at Sadat's summer palace in Alexandria, the return from the de Young Museum to Egypt of a stolen Egyptian artifact and the informal pledge of over \$1 million to the Egyptians in return for the exhibition.

Under the terms of the formal contract, dated July 29, 1977, the San Francisco Fine Arts Museums promised to install special temperature control equipment to guarantee the safe-keeping of the art objects and agreed to pay the Egyptians an up-front cash advance of \$100,000. The funds are to be used to finance a project at the Cairo Museum that is agreeable to the San Francisco Museums

Cyril Magnin said the return of this 26th-dynasty limestone relief, which had been stolen from Egypt, helped seal the King Tut deal for the city.

UNRAVELLING THE MYSTERIES OF TUT

*Are San Franciscans getting robbed?
It's a riddle worthy of the Sphinx.*

and which can be readily identifiable as a gift from San Francisco.

Moreover, the museums agreed to turn over to the Egyptians all profits, after installation and operational expenses, from the sale of tickets and from sales of Tut catalogues and reproductions at the special King Tut shop at the de Young Museum, where the exhibition will be displayed. The expected profits are estimated to be about \$1 million. The funds will be used by the Egyptians to renovate the Cairo Museum.

Not one of the six museums included in the original Tut tour agreed to terms so generous to the Egyptians. These museums negotiated as a consortium, but none agreed to pay a cash advance to the Egyptians, none agreed to turn over any specified sum, informally or otherwise, and only one, the Los Angeles County Art Museum, agreed to return the proceeds from ticket sales to the Egyptians.

The San Francisco agreement is not only lucrative for the Egyptians, it's also a financial bonanza for the Fine Arts Museums and for the city's tourist industry. Since the announcement of the Tut show, the museums have sold an additional 61,000 memberships to the museum society at an average price of about \$20 per membership, which means an extra \$1.2 million for the museums. The city's tourist industry is getting a special deal: the museums have given the San Francisco Con-

vention and Visitors Bureau nearly 50,000 Tut tickets to distribute to tour operators who specialize in bringing in visitors from out of town.

In financial terms, the only losers are the viewers of the show, who in most cases are paying \$4.50 for tickets, which cost more in San Francisco than in any of the other six cities where the exhibition has been displayed. Here's the story.

The city's expeditionary force to Cairo consisted of Ian White, the director of the Fine Arts Museums, Walter Newman, the president of the museums' board of trustees, and Cyril Magnin, the city's chief of protocol and a trustee of the board.

In a recent interview, Magnin told the Guardian that after San Francisco missed getting the exhibition as part of the original tour, he began discussing the possibility of a San Francisco showing with the Egyptian consulate in San Francisco and with Ashraf Ghorbal, Egypt's ambassador to the United States, who, Magnin said, is "a personal friend."

These talks did not prove fruitful, according to Magnin, who said he was advised by the Egyptians that San Francisco could boost its chances of getting the show if museum officials went to Cairo. "If you want to get to heaven, you don't talk with the angels, you have to talk directly with God," said Magnin, recalling the decision to go to Egypt.

He said the Egyptian representatives from the Cairo Muse-

um and the Ministry of Culture were "very hard bargainers" and "were very interested in the financial return to them." Magnin said he doubted that his trip would have been successful had the museums' negotiators not arranged for the piece of stolen Egyptian art to be shipped back to Cairo from the de Young Museum.

The art object Magnin was referring to is a 26th dynasty limestone relief the de Young was arranging to purchase from a dealer in Paris. The museum had made a \$50,000 down payment on the relief, according to Magnin, which was at the de Young at the time of Magnin's trip to Egypt.

"When they said they were interested in getting it back, we immediately arranged to have it shipped to Cairo on the first TWA flight out of San Francisco," Magnin said. "I think that sealed their attitude in favor of us getting the Tut show. Without that, I don't think we would have gotten it." Later, the dealer refunded the de Young's \$50,000, according to Magnin.

At the conclusion of the three-day negotiating session, Magnin said his group was invited to meet with Egyptian president Anwar Sadat at Sadat's summer palace in Alexandria. "He was very nice," said Magnin. "He thanked us for returning the art object."

The original negotiations to bring the Tut exhibition to the United States date back to June 1974 when, during a visit to Egypt by President Richard

Nixon, Sadat announced that the Tut show would be made available to the United States as a good will gesture. Soon afterward, a King Tut accord was signed by Secretary of State Henry Kissinger and Egyptian Foreign Minister Ismail Fahmy.

Under the terms of the original agreement, the exhibition would travel to six U.S. museums, including Washington, D.C.'s National Gallery of Art, Chicago's Field Museum, the New Orleans Museum of Art, the Los Angeles County Art Museum, the Seattle Art Museum and New York's Metropolitan Museum.

In return for the exhibition, each of the museums agreed to turn over to the Egyptians all profits from the show, which were to come mainly from the sale of catalogues and reproductions in Tut shops at each museum. The financial and organizational coordination for the show was to be handled by the Metropolitan Museum.

Contacted by the Guardian, Daniel Herrick, the Met's vice president for finance, said he estimated the total profits earned by the original six museums would amount to about \$5 million. Thus far, the Met has turned over about \$3.7 million to Egypt, according to Herrick. In addition to profits from sales at its King Tut shop, the Los Angeles County Museum, which was the only museum of the original six to charge a special \$2 admission to the Tut show, agreed to turn over any profits from the sale of tickets. From this source, the Egyptians will make about \$300,000, according to Herrick.

Not only has the Tut exhibition proven profitable for the Egyptians, it has also proven to be a big moneymaker for the museums involved. According to the Dec. 24, 1978 New York Times, four of the six museums on the original tour have profited from the sale of memberships during the Tut exhibition. The museums that benefited most are Chicago's Field Museum

AN SF MYSTERY, AN EGYPTIAN BONANZA . . .

continued from previous page

um and the LA County Art Museum, which increased their memberships by 40,000 and 30,000 respectively.

San Francisco's Fine Arts Museums have already surpassed both Chicago and Los Angeles. In fact, the Museum Society stopped selling memberships when they jumped from 17,000 to 78,000 after the announcement of the Tut show. (The membership cut-off has been criticized by Art Commissioner Ray Taliaferro, who

told the Guardian, "To shut off a source of income like this when the city is trying to cope with Prop. 13 is sheer incompetence.")

Local tourist industries have also benefited from the Tut show. The New York Times estimated that the exhibition has generated more than \$200 million worth of business for museums and local businesses. In New Orleans, the University of New Orleans's School of Hotel, Restaurant and Tourism Administration estimated that visi-

tors to the Tut exhibition there spent a minimum of \$69.4 million on food, lodging, beverage and entertainment.

San Francisco Museum officials are making sure the city's tourist industry benefits from the exhibition. The Fine Arts Museums turned over 48,000 Tut tickets to the city's Convention and Visitors Bureau, which is distributing the tickets to tour operators who bring in out-of-town tourists.

Dale Hess, assistant manager of the Convention and Visitors

Bureau, told the Guardian, "The museum handed us a shoebox full of requests from tour operators requesting tickets and asked us to handle the distribution of tickets."

About 30,000 tickets will go to an Encino-based tour wholesaler called Ask Mr. Foster, which sells San Francisco tours nationally to such tour retailers as TWA and United Airlines, according to Hess. The balance of the tickets will be divided among smaller tour operators according to when they asked

the Fine Arts Museums for tickets. Hess said the Convention and Visitors Bureau estimates that each out-of-town visitor to San Francisco will spend about \$75 per day.

Postscript: Who officially approved of the San Francisco-Egypt-King Tut deal? Apparently virtually nobody in public office.

The agreement seems to have had Mayor Moscone's approval, since he made the announcement that the exhibition had

THE MILLION-DOLLAR RIDDLE

It is a puzzle appropriate to King Tut himself: why is it that San Franciscans who go to see the exhibit will be paying through the nose for the privilege, while their peers around the country face nominal fees—if indeed they have to pay anything special at all?

Of the six museums on the main tour, it seems, only one—the Los Angeles County Art Museum—charged a special admission fee for Tut-watchers. There, you had to pay \$2 to get into the exhibit (there is no charge to enter the museum itself). Elsewhere, there is no extra fee; in New York, for example, viewers pay the normal \$1 admission to go to the Metropolitan Museum, with nothing additional for Tut.

So why, in San Francisco, will people pay \$4.50 a head?

Tom Seligman, the deputy director for education and exhibitions at the Fine Arts Museum, told the Guardian the main reason is that San Francisco, unlike the museums on the original tour, did not receive major funding help from corporate, charitable and government sources. Unfortunately, his explanation deepens the mystery rather than solving it.

Yes, the six-museum consortium *did* receive grants: from Exxon (\$150,000); from the Robert Wood Johnson Trust (\$100,000); from several smaller grants totalling about \$16,000; and a matching grant from the National Endowment for the Humanities (\$266,736). These funds helped pay for organizing the exhibition, for transporting it from city to city, and for the expenses of the Egyptian curators travelling with the treasures.

But contrary to what Seligman suggested, San Francisco *does* benefit from those grants, according to Daniel Herrick of the Metropolitan Museum—which has coordinated the whole effort. We won't have to contribute to the cost of organizing the exhibition, for instance, or to the cost of getting the show to the United States. What's more, Herrick told the Guardian the original grant will even help pay to ship the show from New York to San Francisco although Seligman maintains the museums must pay these costs. And when it leaves here, we won't have to cover any of its forwarding charges: that's paid for by the Art Gallery of Ontario, the next stop.

Seligman's protestations of our financial disadvantage because we allegedly didn't benefit from the consortium's special grants ignores one other key fact: San Francisco has received what Seligman himself describes as "a substantial six-figure contribution" from the Emporium department stores. (This contribution explains why ticket envelopes were available only through the Emporium and its affiliated department stores, Capwells and Weinstocks. Another connection: Prentice Cobb Hale, chairman of Carter Hawley Hale—owner of the Emporium, etc.—was a trustee of the Fine Arts Museums at the time the Tut deal was negotiated.)

Neither the Fine Arts Museums nor the Emporium will disclose the exact amount of the grant, something of an oddity in the case of a corporation making a charitable gift. Alice McNaughton, an Emporium public relations officer, would only say that she could neither confirm nor deny the \$375,000 figure Herb Caen placed on the grant, adding that "the board decided they wanted it that way," Seligman says the grant is less than half Caen's figure.

If the Emporium's contri-

bution was \$375,000, that donation, in just this one city, would be two-thirds the amount of the grants given the entire six-city consortium to organize the tour. Even with such a large assist, however, and even with the help from the consortium's treasure chest, Seligman claims that San Francisco needed ticket prices more than double those charged anywhere else in order to pay for installing and maintaining the exhibit during its June 1-Sept. 30 run.

He further contends that several other cities on the original tour received additional government and corporate funds that helped pay for installation costs as well as for advertising and promotion for the exhibition. However, Seligman acknowledged that San Francisco too had received extra outside support besides the Emporium gift in the form of a \$250,000 National Endowment for the Arts grant to help pay the cost of climate control equipment that museum officials agreed to install in order to get the exhibition.

But could it be that San Francisco's ticket prices were set so high in order to guarantee the Egyptians their \$1 million profit? Seligman denies it, and nobody at the Fine Arts Museums is able to produce a detailed analysis of the projected income and expenses of the exhibition's stay here. The latest such projection that is public information, however, indicates that the \$1 million guarantee has been part of the budgeting plans all along: the minutes for the meeting of the trustees for April 11, 1978, include a King Tut budget that allows for the \$1 million profit, specifying that it will go to the Egyptians.

There are several other mysterious numbers in that projected budget. For example:

- It provides for a profit that would assure the \$1 million even *without* the big Em-

porium grant. Now that we have the grant, shouldn't that lower ticket costs?

- According to Seligman, \$3 of the \$4.50 admission price will be applied to King Tut expenses (\$1 will go to cover general museum admission and 50¢ to the computer company handling the ticket sales), and student and other special groups will be paying reduced prices. But the Fine Arts Museums estimates that 1.3 million people will be viewing the exhibition—and the projected budget only shows \$1,080,000 income coming from admissions *plus* Acoustaguide rentals. Even if the average revenue per viewer were a low \$1.50 this would mean admissions alone would bring in nearly \$2 million.

- Under expenses for the Tut show, the projected budget includes nearly \$1.5 million for air conditioning and capital improvements—items needed for the exhibition, but which will certainly continue to benefit the museum after Tut leaves. San Franciscans appear to be paying for these costs two ways: through the inflated ticket prices and through their taxes—because the projected budget also lists a \$550,000 contribution from the city to help cover the air conditioning.

- The largest mystery about the projected budget, though, is the question of why this year-old set of figures in some minutes of the trustees of the Fine Arts Museums has to be the only bit of publicly available information on the Tut income and expenses. Seligman, who is the main person coordinating the work for the Fine Arts Museums, claimed that there aren't *any* solid figures being used in planning for the exhibition—which raises the obvious question of how anybody arrived at the \$4.50 ticket price. Until somebody in this public body starts releasing some figures, we'll never know.

—D. J.

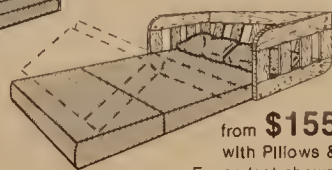
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...THE MAGNIN-SADAT CONCORDAT

been secured for the city upon Cyril Magnin's return from Cairo in August, 1977. But neither the Arts Commission nor the Board of Supervisors ever officially approved of the deal, even though the Fine Arts Museums are operated as a city department, and received \$2.09 million from the city's general fund during the fiscal year 1977/78.

In fact, the Fine Arts Museums (which include the M. H. de Young Memorial Museum and the California Palace of the Legion of Honor) are, in effect, exempt from city supervision, because both museums are governed by a self-perpetuating board of trustees, whose members are chosen by sitting board members. These trustees

alone authorized Magnin's mission to Cairo and ratified the agreement that evidently necessitated the inflated ticket price.

Keeping track of the business of the trustees is no simple matter. When we first requested copies of the board meetings, Charles Long, a press officer for the Fine Arts Museums, said we'd have to go to the public library's archives. When we phoned the archives, though, nobody had ever heard of museum minutes. Back to Long, who had to check further himself before finally referring us to the Government Documents section of the library—where, indeed, the minutes are on file.

But finding the minutes didn't mean we had found a clear public record of how San Francisco wound up with the million-dollar Magnin-Sadat concordat. Not by a long shot.

First of all, there are two kinds of minutes: those maintained by the trustees, and those maintained by the executive committee of the trustees. And it

turns out that it was the executive committee, whose meetings are held quietly and far out of public view in such secluded spots as the board room of the Wells Fargo Bank, that approved the Magnin trip.

The executive committee's minutes, though they contain portions of the agreement, never once mentioned the return of the stolen art work (which apparently was the key element in sealing the deal), and never mentioned that the Egyptians were expecting to get a \$1 million minimum profit. In all the minutes, the only mention we could find of the crucial \$1 million was in a footnote—a footnote at the bottom of a projected income and expense budget in the minutes of the full board of trustees dated April 11, 1978. The footnote reads: "With the \$100,000 already paid [as an advance] the total received by the Egyptians will be \$1 million."

Among the 29 trustees are many of the city's political and cultural elite. Trustee Cyril Magnin, son of the founder of Joseph Magnin department stores,

is a former president of the city's port commission who helped launch the drive to sell of the port's immensely valuable waterfront property to real estate developers. Walter Newman, the president of the board of trustees, is a former president of the city's planning commission. During his tenure there, the commission adopted the pro-highrise height limit regulations that spawned the current big building boom. (The Examiner recently awarded Newman the American Institute of Public Service's Jefferson Award for his contribution to the city.)

Trustee John Jacobs is the head of SPUR (San Francisco Planning and Urban Research), which often acts as the ideological citizens' front group for the Chamber of Commerce, whose downtown corporate members supply SPUR with much of its funding. Trustee R. Gwin Folis, of Standard Oil, is an active member of the Northeastern Waterfront Citizens Advisory Committee, which is currently considering plans to redevelop the waterfront from

the Ferry Building to China Basin as a series of commercial real estate ventures. Trustee Sheldon Cooper, of Cooper, White & Cooper, the Chronicle's family law firm, sits on the corporate committee that manages both the Chron and KRON. The Examiner is also represented through Trustee Charles Gould, the former Examiner publisher who is now the head of the Hearst Foundation.

Other members of the board of trustees are: Mrs. Gunther Detert, George Hopper Fitch, Mrs. Agnes Albert, James Black, Jr., Ransom Cook, Christian de Guigne III, John Ducato, Richard Goss III, Mrs. Edward T. Harrison, George Hart, Mrs. Robert Homans, Dr. Walter Thorn, John Lowell Jones, Mrs. Robert Magowan, Peter McBean, Mrs. Robert Phillips, Mrs. William P. Roth, Emmett Solomon, Mrs. Paul Wattis, Brayton Wilburn, Jr., and Robert Young. Ex officio members are Mayor Dianne Feinstein and Eugene Friend, the president of the city's Recreation and Park Department.

WANTED: AN AUDIT FOR KING TUT

As the exclusive report on the preceding pages of this issue demonstrates, there is something extremely fishy about the circumstances under which San Francisco's de Young Museum landed the King Tut show for this summer—and about the finances of this art extravaganza.

Many millions of dollars will have changed hands by the time Tut leaves town: in ticket sales, museum renovations, Acoustaguide rentals, beefed-up security, catalog and gift sales, payoffs to the Egyptian government, travel expenses, computer-ticket-agency service charges, tourism, museum membership fees and so forth.

But despite the enormity of the deal, and despite the fact that it has all been negotiated and approved by the trustees of the Fine Arts Museums—a public body that is supposed to act in the public interest—what we

learned from our investigation is that either nobody knows precisely how the money breaks down, or else the people who know aren't saying. Since most of the trustees are substantial business figures in San Francisco, we can't believe they don't know the numbers, so it looks as though secrecy is the most likely explanation.

The costs San Francisco must bear don't appear to be any worse than the costs for any of the six cities on the original tour list: we didn't have to contribute to any of the overhead in setting the exhibit up, nor to the show's travel expenses when it leaves here. Like the other cities, San Francisco benefits from substantial corporate and government grants, its museums are reaping a windfall in \$20 memberships and \$1 admission costs, the tourist industry is getting a multimillion dollar

shot in the arm and even the taxpayers are supposed to chip in with a half-million direct subsidy.

So the big questions remain: Why do tickets here cost more than twice as much as anywhere else (and more than four times as much as in some cities)—and where will all the profits go? Obviously, lots of people are willing to pay the \$4.50; but would they be so willing if they knew that New Yorkers, for instance, need only pay \$1, or that all the profits may be going straight to Cairo?

After interviewing all the principals who would discuss the matter at all, we are left with the sinking feeling that something like this happened: Cyril Magnin and his team of shuttle diplomats jetted to the Middle East to win the treasured exhibit for their city, thus enhancing their prestige, and found themselves confronted with Egyptians who were, in Magnin's own words, "very hard bargainers...very interested in the financial return to them." Anxious not to go home empty-handed, the San Francisco shuttlers agreed to all the Egyptian demands, including the crucial assurance of a minimum \$1 million profit for Cairo. Then, back in the secluded dens where the trustees' executive committee makes decisions about such things, they became concerned that they might not be able to reach the million-dollar goal. The natural solution, for these barons of the corporate world, was obviously to pass the problem on to the consumer—in high ticket prices.

But what happens if, as appears quite possible, the million-dollar goal is far surpassed by the actual profits? Under the magnanimous terms of the Magnin-Sadat Concordat, all

the profits, whether they be \$1 million or \$10 million, go to Egypt, courtesy of the million or so Bay Area people who coughed up the money for the tickets.

The real bottom line is this: it is impossible to know whether the whole deal was justified or not, because nobody is giving any convincing answers about how the figures were arrived at, why the tickets are so expensive, why a computer firm is receiving 50¢ for each ticket sold (we aren't even being told who the computer firm is—"for security reasons," museum spokesmen say!), why the city must provide a subsidy, how much the Egyptians will profit, and so on and so forth.

Particularly in the days of Proposition 13, it is well past time for some fast and furious public action:

•Harvey Rose, budget analyst for the Board of Supervisors, must be set to work immediately to prepare a public

audit and tell us all just where the money is coming from—and where it is going.

•The supervisors should call public hearings and insist that the trustees of the Fine Arts Museums explain why, only in San Francisco, the public has to pay both through exorbitant ticket prices and a big city subsidy to guarantee million-dollar profits for the museums and for the Egyptians. More: Why was a computer firm given the lucrative ticket contract without competitive bidding?

•And from this day on, public bodies like the museum trustees who are spending public funds and setting ticket prices for public events must be required to hold their meetings in the light of day, in a public building such as City Hall or even the museum itself like all other city boards, not in the board room of the Wells Fargo Bank where they can carve up million-dollar pies in comfort and secrecy.

—William Ristow

UC'S NUCLEAR LABS STUDY A SHIFT

Management and employees at the University of California's Lawrence Livermore Laboratory appear to be worried that the relationship between the lab and the university will be significantly changed in the near future.

An internal memo written by Wallace Decker, a staff aide to Livermore Laboratory director Roger Batzell, circulated through the laboratory last month. It says there seems to be "a recent and significant discouragement about the benefits of continuing the relationship," and offers several possible alternatives to continued UC management of the Depart-

ment of Energy facility.

A "study group" from the federal Energy Research Advisory Board is now looking into UC's relationship to the Livermore and Los Alamos laboratories, which design and develop nuclear weapons. Academic critics have contended that weapons development should not be part of the university and have been asking the regents to either open the labs to greater public scrutiny or sever the management relationship.

The study group, which is loaded with weapons-oriented scientists, is headed by Dr. Solomon Buchsbaum, the former *continued next page*

THE WHITE RABBIT

My pal, Archie the cockroach, says, "Time, time," says old King Tut, "is something I ain't got anything but."



and that's the way it feels standing in line with all the other poor art lovers.



by David Omar White

Everyone's making a king's ransom but thee and me—the Egyptians, the businessmen, and the museum.



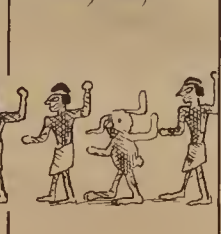
while I keep my eyes open in case someone in line might drop a cigar butt.



But pay I will, for the Pharaohs' curse hath me in thrall, leaving naught to do but cry



"I want my mummy!"



continued from previous page

chairman of the Defense Science Board, and includes Dr. Harold Agnew, the former director of the Los Alamos lab, Michael May, the current associate director at Livermore, former Air Force Secretary Thomas Reed and former Atomic Energy Commission member Gerald Tape. It is to issue a report in May and recommend whether the labs should continue to be managed by UC, which receives \$3.5 million per year in management fees, or whether other managers should be found.

The internal memo suggests that management either by private industry or by the government itself would be difficult and undesirable. "There is a low probability that the government would select a private industry to manage the laboratory... when it is increasingly unpopular to be in the weapons business."

If the government were to propose that Livermore become part of civil service and operate like some NASA labs, Decker predicted that "laboratory management and employees would resist very strongly," because civil service labs have poor reputations for research and development.

The memo also discounts the possibility of another university replacing UC as manager or of a consortium of universities running the laboratory, as has been done at Brookhaven National Laboratory in New York.

What the labs appear to want is even more autonomy than they now have. They apparently would like to become an independent entity of the university and be responsible only to the regents, not to the statewide university system as they are

now. Or, to be run by a non-profit corporation presided over by an independent board of trustees.

"I believe the regents have the constitutional authority to appoint a non-university group to govern the laboratories or to form a non-profit corporation," Decker wrote.

That would give the labs the prestige of being associated with the University of California, but none of difficulties of dealing with academic critics. The memo also suggests that any new arrangement with the regents be tailored so there is

"less reason for the laboratories' practices to be affected by actions of the California legislature."

When the subcommittee visited the Bay Area earlier this month, they held public hearings at Livermore and in Berkeley. However, they also met privately with members of the regents, although the Federal Advisory Committee Act says such meetings must be public.

Prof. Charles Schwartz and the UC Nuclear Weapons Lab Conversion Project protested the closed meetings as a violation of federal law, but Dr.

Buchsbaum replied that the private sessions were really public because minutes of the meetings would be sent out "at a later date."

The Department of Energy will hold a public hearing on the Draft Environmental Impact Statement that has been prepared for the Lawrence Livermore Laboratory on April 12, beginning at 9 a.m., at Granada High School, 400 Wall St., Livermore.

Friends of the Earth and the UC Nuclear Weapons Lab Conversion Project both contend that the DEIS is extremely in-

adequate, especially with regard to earthquake fault lines running close to the lab, and with regard to the dangers of radioactive material that is emitted from it into the surrounding area.

To testify at the hearing, write W. H. Pennington, Deputy Director, Office of Environmental Compliance and Overview, U.S. Department of Energy, Mail Station E-201, Washington, D.C. 20545, or call (301) 353-3934; you should provide a brief summary of the testimony you plan to present.

—Art Goldberg

YERBA BUENA: THE LAWSUITS AREN'T OVER YET

San Francisco's Chief Administrative Officer Roger Boas may have spoken prematurely when he told reporters that a March 6 ruling of the state Court of Appeal on a citizens' suit marked the "end of litigation" on the controversial George R. Moscone Convention Center (formerly known as the Yerba Buena Convention Center).

Chester Hartman, a longtime foe of the center and one of the plaintiffs in the citizens' suit, called the Court of Appeals ruling "obscenely bad" and said opponents will probably take their case to the California Supreme Court. According to Hartman, his group has until April 10 to appeal to the state su-

preme court, and he said his group "will probably wait until the last minute before making a final decision about filing an appeal."

Meanwhile, the city cannot proceed with construction of the center since the \$97 million in construction bonds cannot be sold until all legal challenges have been cleared. At present, the city has nearly completed excavation of the site, situated at Folsom and Fourth Streets in the South of Market area.

The current lawsuit challenges the legality of the city's plan to sell the construction bonds without the approval of two-thirds of the city's voters. The only opportunity the voters have had to voice any opinion

on the Yerba Buena project was in 1976. At that time, 58% of the voters approved a non-binding ballot proposition saying that they approved in principle of building the convention center with bonds paid for from the city's hotel tax fund.

Opponents of the center contend that the 1976 ballot proposition was too vague because it did not mention a specific figure for the construction bonds. They insist that the voters should have to pass, by a two-thirds margin, a referendum about a specific bond issue, in the same manner they must vote on general obligation bonds, which the city frequently uses to finance major municipal projects.

San Francisco Superior Court Judge John Benson rejected the citizens' suit after a five-day trial late last year. The three-judge panel of the Court of Appeals, which on March 6 unanimously upheld Judge Benson's opinion, did not issue a regular published decision on the case. According to Hartman, the fact the appeals

court decision was not published in the court reporter journals may mean the state supreme court would be less likely to review the case. Unpublished opinions have no precedential value.

Nevertheless, Hartman said his group intends to continue the fight. He pointed out that the city recently acknowledged that due to inflation the actual construction costs of the center will be close to \$110 million. Since the \$97 million bond issue will yield only \$66 million for construction purposes (the remainder goes for interests and other costs), Hartman points to a "shortfall of \$44 million that the city must cough up out of its tax monies to pay for the center." This means the supervisors will have to authorize the expenditure of more money for the construction of the center, according to Hartman.

In the post-Prop. 13 era, Hartman contends that the city simply cannot justify such an expenditure. He hopes the supreme court will agree with his position.

—Robert Levering

A LAND SCANDAL FOR BERKELEY'S REDEVELOPMENT AGENCY

The proposed sale by the city of Berkeley of a two-acre parcel of land to a multinational company that has twice been convicted of price fixing and that has admitted making illegal payments to public officials has become a political hot potato a month before the Berkeley city election.

The firm, ARA Services, Inc., of Philadelphia, is on the verge of signing a contract with the city to buy the parcel in west Berkeley for \$132,500 and build a laundry on it. Opponents of the project, led by City Councilman John Denton, call the sale a "giveaway" and are

asking the city not to go ahead with it.

"We do not want to make a gift of public property to a corporation of this caliber, while denying that aid and assistance to Berkeley residents who are unable to find suitable housing," Denton said in a memo to City Council members, who also serve as the board of the Berkeley Redevelopment Agency, which owns the property. "The site is within easy walking distance of the best public transportation in Berkeley, to the West Berkeley Senior Center now under construction, many restaurants, shops, a

food store and other facilities."

Denton charged that the city is selling the land to ARA at \$1.50 a square foot, even though it cost the city \$10 a square foot to acquire. He contends that the property is comparable to land now being used for senior citizens' housing and selling for \$6 a square foot.

The proposed sale has been backed by Mayor Warren Widener and his majority on the council. Denton and Councilwoman Ilona Hancock have consistently opposed it. The matter was to have been taken up at a March 7 meeting, but Widener and two council members were at a National League of Cities meeting in Washington on that date, and the matter was postponed.

Contacted through his campaign headquarters, Widener said the item was on the Redevelopment Agency agenda for April 4 and that he had personally told Denton that. Den-

ton says he thinks Widener may be trying to postpone the conclusion of the contract until after the municipal election on April 17. Denton and Widener are running for reelection on opposing slates.

In his memo to the council, Denton notes that in 1973 ARA was convicted of price fixing and market domination of the cigarette industry in Ohio and fined \$30,000. In 1974, he points out, the company was convicted of price fixing in the beverage industry in Georgia and fined \$50,000.

ARA officials say they were not convicted on these charges but rather pleaded "nolo contendere." Denton, a lawyer and urban economist, points out that Black's *Law Dictionary* defines a "nolo contendere" plea as "having the same legal effect as a plea of guilty."

He also points to an ARA report to the Securities and Exchange Commission (SEC) in

which the firm reported that it made and received nearly \$1 million in questionable payments and receipts between 1970 and 1976. Among these was \$22,000 paid to Philadelphia City Councilman Isadore Bellas, convicted last year of taking bribes to use his influence on ARA's behalf.

"It's the wrong use [of the land] in the wrong place and the wrong buyer," Denton told the Guardian.

The record of ARA's past was first pointed out by reporter Bill Wallace in the Berkeley Barb. Wallace also charged that ARA had connections to mobsters and runs nursing homes that are in violation of state health codes and offer substandard care to elderly patients.

Denton said he is continuing his investigation into those aspects of ARA's operations but prefers not to make any charges until he has "something on paper."

—Art Goldberg

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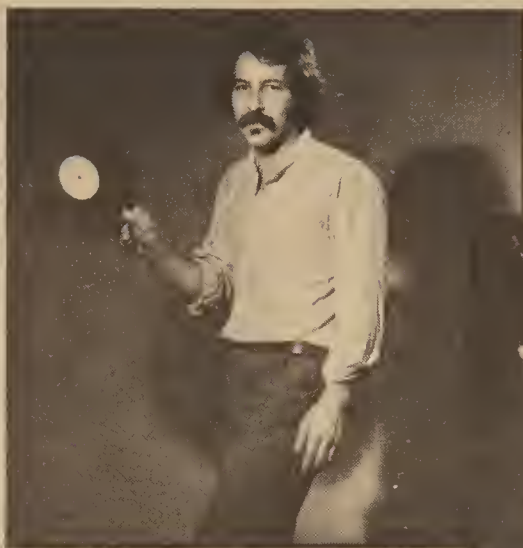
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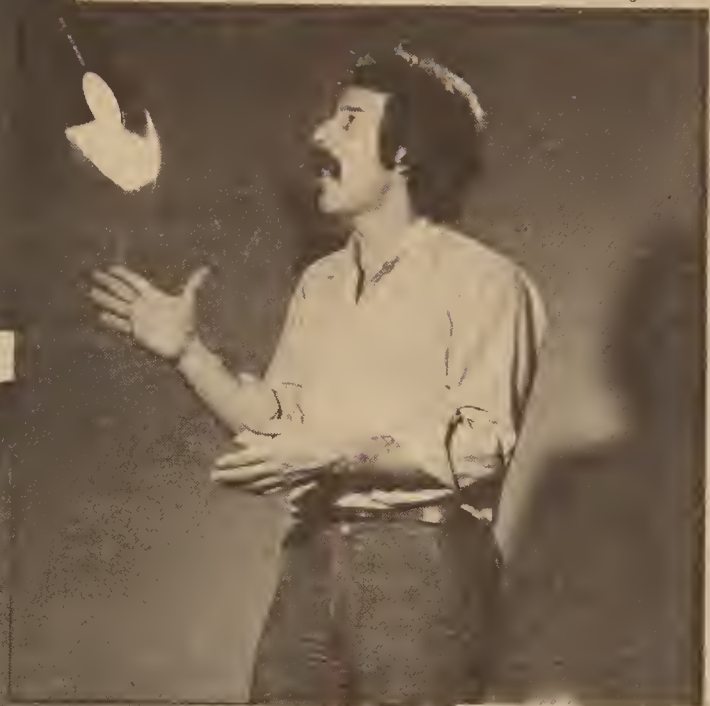
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Raul Vega Photos



THE WOLFE'S LAIR

BY BURTON H. WOLFE

Those of you who read *San Francisco* magazine are aware that the March issue contains an article about and interview with William ("Willie") Carter Spann, imprisoned nephew of President Jimmy Carter. In the interview there is a two-part section discussing my relationship with Willie. The first part, attacking me for publishing stories in the *Bay Guardian* and *Hustler* magazine that Willie did not want to see in print, is a lie. The second part, describing how Willie deliberately broke the guitar I bought for him with the help of *Guardian* readers, is true, though I have no idea why the editor of *San Francisco*, Thomas Shess, devoted space in the magazine to this tale.

I phoned Shess several times during a six-hour period one day last week to extend him a courtesy he failed to offer me: a chance to reply in advance to something I would write about him and his magazine. When he returned my final call, our conversation went like this:

Wolfe: I'm about to print some stuff about you and your magazine, and I hate to do that without giving you a chance to respond, contrary to the policy you evidently follow.

Shess: Just a minute. I

phoned in response to your call, but when you start that way, I don't want to talk to you. Fuck off. Print anything you want.

Wolfe: I'm only telling you what you did. You won't talk to me, then?

Shess: Not when you start off by insulting me.

Wolfe: Why not? You insulted me in your magazine, but I'm talking to you.

Shess: [Hangsup phone.]

I also tried to phone Chris Barnett, author of the article, but the staff at *San Francisco* refused to give me her number and I have no idea where she lives or works. I managed to get a number for Peter Tatiner, described in the magazine article as a "photographer" who "anted up \$100 for a ninety-minute jailhouse chat" with Willie; but the woman who answered the phone told me he will be out of town until March 26.

For the record, among the questions I would have asked Shess, Barnett and Tatiner, had I been given the chance, were these:

Were you aware from the interview that you were dealing with a young man who has been an emotional cripple since the age of four at least, who has been an on-again-off-again dope addict for a long time and who has a sad history of telling one

story one day and the opposite the next? If not, you did not familiarize yourselves with the most basic facts of his life; and if you were aware of it, then how could you publish his statements without taking the most elementary steps, known even to high school journalism students, to verify or check for accuracy?

Fairly soon I will provide a fresh account of my relationship with Willie, buried Carter family secrets, conflicts with Delaney Street lawyers over allegations they were working on Willie as a favor to Jimmy Carter, our madhouse-atmosphere dealings with prison officials and the differences in the ways the *Bay Guardian* and a magazine such as *San Francisco* handle a story wrapped around an emotionally disturbed convict. For the moment, I just want to tell you the truth behind the garbage you read about me in *San Francisco* magazine.

When I first communicated with Willie, I learned he was telling his story free to newspaper reporters. I explained to him that the stories would not help him get out of prison faster, and the major potential value was money he could earn to buy better legal assistance and any materials he was allowed in his cell. As a start, I offered him half of whatever I earned on any stories I wrote with him. To date I have earned more than \$1,000 for him this way, all voluntary. He never asked me for a dime.

But he asked everybody else. Acting on my instructions, he demanded money out front before granting anybody else any

interview. That's why Tatiner had to pay him \$100.

Before I wrote my first articles about Willie, for the *Bay Guardian*, (published in the issues of 10/29 and 11/5/76), I spent around two months checking every story he told me about the Carter family and himself. I phoned and wrote members of the Carter family, police authorities, court clerks, institutional counselors, parole officers, lawyers, judges, people in various parts of Georgia. I checked police records, court records, psychiatric reports. Since I was all too aware of the



personality disorders of my subject, I took no risks. Either the story checked, or I did not publish it.

Through voluminous correspondence, I can establish that, contrary to what *San Francisco* magazine printed, Willie was aware of what I wrote about him before it appeared in the *Guardian*, and he was delighted with it and lustily panting over the prospect of my "making him famous." I can also prove that Willie saw the story I sold to *Hustler* before it was mailed to the editors of that magazine, and that Willie approved every word of it—in his own handwriting. Moreover, I gave Willie half the fee *Hustler* paid me.

Now read what Tatiner says during his interview with Wil-

lie: "He [Wolfe] ripped you off with a story for *Hustler*." A very strange way for a writer to rip somebody off, is it not?

The part about my ruining Willie's chance of getting another letter from Jimmy Carter, by publishing a copy of a letter from Jimmy to Willie, is so outrageously false that my brain cells would burn out if I allowed myself to think about it any longer. By the time I published it, the letter had already been quoted in other periodicals and displayed on television; and Willie had wrecked any chance of more from Jimmy by spilling his beans to two *San Francisco Chronicle* reporters. For God's sake, Barnett, Tatiner and Shess, don't you check anything?

Nevertheless, I have to assume the story about Willie's deliberately smashing the guitar is true because he confessed it to me prior to publication of the *SF* magazine article. What can I say to those of you who donated money to help buy it? Much of whatever Willie does or says is governed by mental or emotional problems that have existed since childhood. As I explained in my original series, the Carter family was not willing to spend the time and money for the treatment Willie has needed all his life. In prison, where no therapy is available, his problems appear at times to have become worse than ever.

More about all this coming soon. Meanwhile, I wish you would read my original series on Willie and compare it to what you see now in *San Francisco* magazine. ■

WHAT TO DO ABOUT HYPERACTIVE CHILDREN

BY EUGENE SCHOENFELD, M.D.

Dear Dr. Schoenfeld, Our grandson is eight years old and due to hyperactivity has taken Ritalin for the past three years.

He has learning disabilities, and I usually cannot get him to take an interest in school work, although he is very bright in school when he can be still long enough. I need to know more about hyperactivity and how to deal with him better.

I would also like to know how long it generally takes for children to outgrow this problem. Any information you can give will be more than appreciated.

Answer: While otherwise normally intelligent, hyperac-

tive or hyperkinetic children suffer learning disabilities associated with a short attention span, restlessness and abnormalities in perception. They also have difficulty responding to their environment in a socially acceptable manner. The term minimal brain dysfunction (MBD) is often used interchangeably with hyperkinesis in these children, but no evidence has ever demonstrated a biological abnormality. Undoubtedly, bio-chemical differences could be detected between hyperactive and "normal" children if only we knew what to measure in the blood, since thought and behavior are chemically mediated. The question is why these differences exist, and at least as important, what to do about them.

Ritalin (methylphenidate), amphetamines and other stimulants are used for treating hyperactive children because these drugs have the effect of improving the attention span.

Until recently, the improvements in social behavior and school performance produced by Ritalin and amphetamines were considered peculiar to hyperactive children. But a study by the National Institute of Mental Health reported in *Science* (February 3, 1978) demonstrated that stimulant drugs had exactly the same effects on a group of 14 young boys who were not hyperactive. In fact, criteria used for selecting the boys, aged six to 12, in the NIMH Study were: "superior school performance, good coordination and good peer relations, no history of learning or behavior disorder in the child or his parents or siblings, and no family history of alcoholism, hysteria or sociopathy." Their average IQ was 131. Following a dose of amphetamine ranging from 10 to 23 milligrams these boys were studied and the NIMH conclu-

ded: "The major finding is that children with no behavioral or learning difficulties, and in fact superior intellectual performance, showed behavioral and cognitive response, that is, motor calming and improved performance, and some electrophysiological changes following amphetamine administration similar to those of hyperactive MBD children."

In other words, a diagnosis of minimum brain dysfunction cannot be made solely on the basis of perceived improvements in behavior and school performance under the influence of stimulant drugs.

Hyperkinetic children often feel guilty about their behavior. Proper medical treatment can reduce their hostility and restlessness and increase their sensitivity. Raising their self-esteem helps avoid the disturbing correlation between learning disabilities and juvenile delinquency.

Psychostimulant drug therapy is presently the best-known method of treating hyperkinesis, demonstrably superior to other types of drugs or even to

behavior modification and conditioning techniques. Many readers have asked about Dr. Benjamin Feingold's method, which involves elimination of artificial chemicals, preservatives and drugs from the diet. Unfortunately, controlled studies have not duplicated the beneficial claims made for the Feingold technique. My conclusion is that when hyperkinetic children seem to improve with this method, it is due to a more positive attitude and more attention and care from the family or, at least, a shift in the focus of attention given the child.

Your grandson needs a lot of patience and love. Certainly you should be guided by a physician or other professional qualified to guide your care.

For further information write to the Association for Children with Learning Disabilities, 5225 Grace St., Pittsburgh, PA 15236.

★ ★ ★

Dr. Schoenfeld welcomes your questions. Write to him c/o the *Bay Guardian*, 2700 19th St., San Francisco, CA 94110.

PASSIVE SOLAR IN HIGH TECH LAND

A visit to San Jose to learn how to let the sun do all your heating and cooling work—without any fancy gadgets

BY WILBUR WOOD

These days I look at new houses to see if their builders have figured out where the sun is. Does a house face south, with windows drinking in sunlight—and few windows on the shady north side? Are the roofs pitched correctly for flat plate collectors?

Near where we stay in the East Bay hills, three new houses are going in along a ridgeline road: three flat places bulldozed into a southeast slope, three foundations poured. I've been observing the builders' progress. They have two of the structures framed up with most of the plywood nailed down.

The roofs are all wrong—shaded by oaks or facing the wrong direction—but one of the houses will have large windows facing southeast: I'm sure this is an accident, because the view is that direction, but the house should get some "solar gain" mornings and early afternoons through those windows.

Unfortunately, what "gain" is achieved may be lost because this plywood-and-2x4 house contains little of what is known as "thermal mass" for the sun to heat up. If only the floor by the windows were concrete, or the basic construction were of heavy wood beams. If only I could be confident that the contractor will insulate this house well. But I'm not, and I imagine this will be one more California house leaking energy—whatever form of energy is used to heat it—through ceilings, out windows, around doors.

The third foundation as yet supports no framework and is only an outline in concrete. Its long side faces roughly south. It's in the open, unshaded by oaks. Its back side, to the north, is slightly dug into the slope: integrating earth into the design could reduce heat loss in the winter and could moderate excessive heat gain during the summer. So this empty foundation shows promise. But we'll just have to see what kind of structure gets built on it.

RESPONDING TO THE SUN

Passive solar design: this means making buildings so re-

sponsive to the sun that little or no auxiliary heating or cooling is required. Passive solar works, to various degrees, in a wide variety of climates. It works in Montana, where I live, but you have to figure on having a good backup system—such as a wood stove—for those stretches of cold, overcast days in winter. In many parts of California, passive solar is handling 100% of the heating and cooling requirements of a growing number of buildings.

Some of the techniques are ancient. Three thousand years ago in Persia (now Iran), buildings were ingeniously cooled using interior pools of water, thermal "chimneys" and natural airflows. Some 1,500 years ago, the "cliff dwellers" of the southwestern U.S. were orienting their cities to be sun-heated in the winter yet shaded from direct sun in the summer. Today people are discovering, or rediscovering, ways to admit and store, release and move around sun-tempered air or water, and do all this without the hardware of so-called "active" solar energy systems: the collectors, the pumps, the fans, the ducts or pipes, the thermostats.

In the past couple of years the bloom has faded from "active" and "high-tech" approaches to solar energy. Those "solar farms" in the deserts maybe would generate plenty of electricity, but the problem with any centralized generating facility is distribution: losing up to two-thirds of the energy in transmitting it to places where it can be used. Building "solar satellites" and placing them in orbit would be incredibly expensive and use enormous quantities of fossil fuels, and sending the electricity back to earth via microwaves would present hazards to people as well as having unknown effects on the biosphere. And many of the active systems designed (often under federal government contract) by corporations like Grumman or Honeywell turn out to require great amounts of electrical energy to run, or are expensive to build, or tend to break down.

Despite its bias toward "high-tech" projects and "active" sys-

tems, even the U.S. Department of Energy (DOE) is beginning to recognize passive solar design for what it is: the most exciting thing going on in solar energy today. And so it is the DOE helped fund the third National Passive Solar Conference held Jan. 11-13, in San Jose.

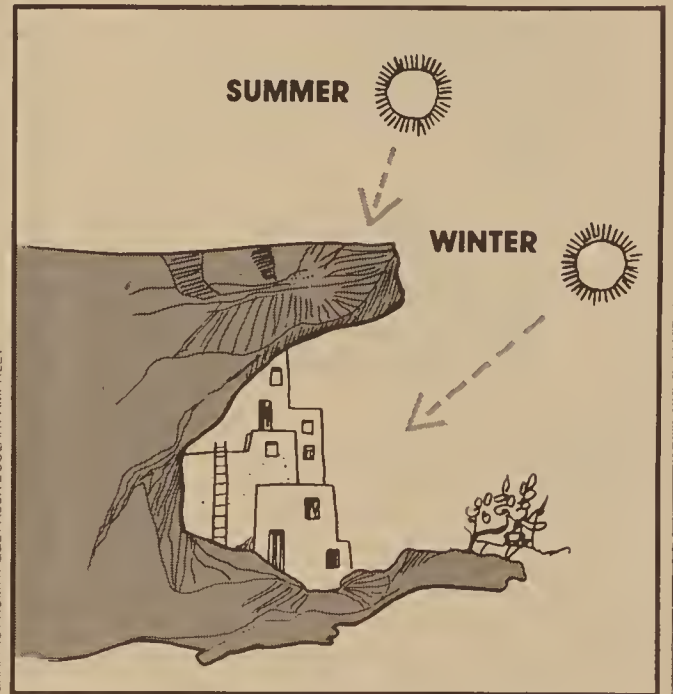
NEW MEXICO INNOVATORS

The first National Passive Solar Conference took place in Albuquerque, New Mexico, early in 1976. Some 800 people attended, and during tours they were able to see some of that first wave of passive solar dwellings built in New Mexico by such innovators as David Wright and Steve Baer.

You may have seen pictures of Steve Baer's unusual house: a series of dome-shaped structures which Baer heats by lowering the outer, insulated south wall, exposing stacks of 55-gallon drums filled with water, which are heated by the sun. At night he raises the wall and the drums radiate heat into the house. In summer, Baer reverses this process, keeping the water-filled drums shaded by day but exposed by night, radiating accumulated daytime heat outward. An ingenious passive solar heating and cooling system, done largely with recycled materials.

It wasn't till two years later, in March 1978, that Philadelphia was host city for the second National Passive Solar Conference. Twelve hundred people heard papers and saw slide shows presented by virtually every major figure in passive solar design.

Just ten months later came the third national conference in San Jose. Two days before the conference proper there were numerous tutorials and hands-on workshops. In one workshop, on a rainy Tuesday, Lynn Nelson of San Francisco's Habitat Center directed 70 people in "retrofitting" most of a 40-foot-long solar greenhouse onto the south wall of a house in a new subdivision in San Jose. Attached solar greenhouses are one of the best ways to integrate passive solar design with existing structures. I talked with Lynn before that workshop, and she



The passive approach to solar energy in a 12th-century American Indian cliff dwelling.

was excited about the fact that all houses in that subdivision have their long sides facing south. Lynn expects this greenhouse to heat the house entirely as well as provide food, and it will be a visible example to other homeowners in the area.

In all, a total of 700 people attended these pre-conference activities, and 1,400 people—not counting speakers, staff, guests and reporters—paid the \$75 fee (less if you registered far enough in advance) to move through three days of lectures, slide shows, seminars and technical presentations at the San Jose Convention Center and at nearby San Jose State University.

INFORMATION OVERLOAD

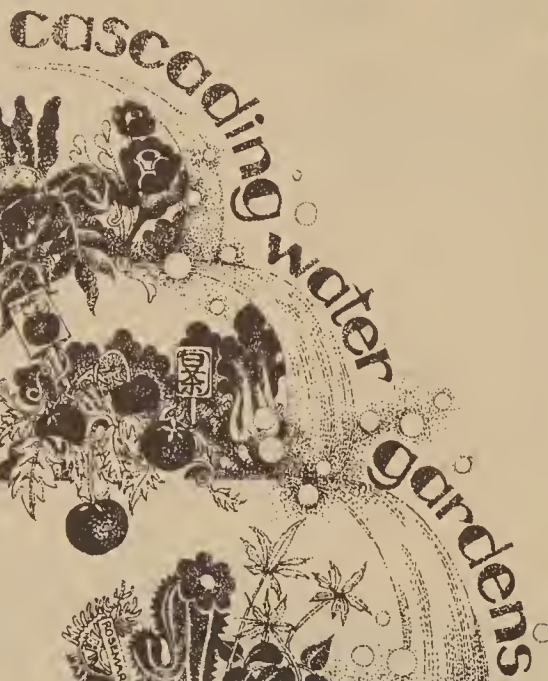
Morning sessions were open to the public—at \$5 a day—and included topics of general interest: "Passive Solar as an Architectural Design Consideration," "Tax Incentives for Passive Systems," "The Evolution of the Solar Greenhouse," "Natural Cooling: Here and Abroad" and the final morning, in a flight of fancy, a slide show and talk on "Solar Hot Air Balloons."

Then in the afternoon, a conference participant had a choice of three or four different series of presentations. It's not hard to suffer from information overload at conferences like this. Since I come from Montana, I'm interested in how passive solar designs work in cold climates, so how to choose between "Construction and Performance of an Inclined Mass Trombe Wall Operated in Conjunction with an Energy Efficient Wood Burning Stove for Residential Space Heating" (a project done near Lake Tahoe) and "A Low Energy Requirement, Passive Solar Home in a Severe Climate"—both going on in different buildings at the same time?

And furthermore, only half the action at such conferences goes on in the darkened auditoriums, with slides flashing on a big screen and the speakers' voices droning. The other—and maybe the more important—half of the action happens in the buzzing hallways and exhibitors' rooms. There you can wedge into fascinating conversations, meet new people, flag down old friends.

I ran into Bill Yanda and Ken
continued next page

HYDROPONICS



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AFFORDABLE SOLAR

continued from previous page

Smith, both of whom have come to Montana to run workshops in recent years: Yanda, from New Mexico, to help run a workshop in his specialty, attached solar greenhouses, and Smith, now with California's Office of Appropriate Technology, to lead a solar water heating workshop.

As for new contacts, one I cherish is Bob Metcalf, a microbiology teacher from Sacramento State. I met him in the exhibitors' rooms amid slick displays of insulated shutters and piles of brochures, amid books and T-shirts and solar house plans and cassette tapes of conference speeches for sale. Bob Metcalf was selling something, too: plans for a "breadbox" style solar oven, designed by a group in Arizona. But more importantly, he was showing his own oven, telling how from June through October 1978 his family has cooked 95% of its meals in the oven, and insisting that "solar energy is not only for the rich."

SOLAR FOR THE PEOPLE

Indeed, many passive solar designs are inexpensive and simple, and therefore accessible to people with modest incomes. Another use for the "breadbox," for example, is in heating water. Place a black-painted tank (black to absorb sunlight) in a well insulated box, the lid of which opens to become a reflector bouncing additional sunrays onto the tank. Close the lid when the sun goes away.

Or if you're building a house: even when passive solar means building with more expensive materials, as soon as the house is done you begin saving money because you need little or no fossil fuel or electrical energy to keep the place livable.

A lot of other ideas go hand in hand with passive solar. Living in a place long enough to attune to the climate—and the various microclimates: how it is in the valleys, how it is on the hilltops. Getting sensitive to natural energy flows. And using indigenous materials.

Even the government is beginning to recognize passive solar design as the most exciting thing in the field today

On the last point: Lynn Nelson gave a slide show-talk at the conference on "Poured Adobe as Low-Cost Thermal Mass in Passive Solar Buildings." Step by step, building the forms, the reinforcing structures, mixing the adobe, pouring, smoothing, letting it dry—she says the Bay Area has good clays and sands for making adobe, and there's no reason we can't build with it, even in this earthquake region, if we reinforce it properly.

CONTRADICTIONS

Leaving San Jose, charging up the Bayshore Freeway toward San Francisco, I ponder the contradictions that beset this conference, and all such conferences. We drive or fly here burning fossil fuels. We can't do without electricity to flash those slides on the screens. We sip coffee out of throwaway styrofoam cups.

And more: the tendency of passive is to demystify tech-

nology, to make solar accessible to people other than "experts," yet San Jose is next door to one of the "high-tech" centers of the planet. This is "Silicon Valley," with its industries of war, aerospace and sophisticated electronics. I pass by Moffett Air Force Base, Ames Research Center. Pass factories, warehouses, motels, houses, houses—no, Silicon Valley builders do not yet appear to have figured out where the sun is.

But that's just the view from the freeway at 55 miles per hour. I know things are happening with solar here. On Sunday, Jan. 14, two tours went out from San Jose conference center: one to Davis, to a solar and energy-conserving housing subdivision called Village Homes, and the other to a series of passive solar homes around Santa Cruz. In addition, important solar architects and designers are gathering in this region to work for a while. Two I know of, Lee Porter Butler of San Francisco (formerly of Tennessee) and David Wright of Sea Ranch (formerly of New Mexico), spoke at the conference. Wright has now transferred his emphasis from passive heating to passive cooling, while Butler has a "double wall" design for 100% passive dwellings that many people are excited about (see accompanying story).

Thinking back, I realize San Jose was a good place to hold this conference. So close to the heart of the military-industrial-high-tech Beast. Or rather—considering the nature of the electronics industries here—so close to the pacemaker that regulates the heart of the Beast.

So close to Silicon Valley, this reassertion of simple, peaceful, low-energy-using techniques.

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PREGNANCY AND THE PRESS

You can't always believe what you read about the causes of birth defects

BY WILLIAM RISTOW

Birth defects. The words can haunt a pregnant woman as she spends nine long months wondering and worrying whether her baby is going to be born with a cleft palate, with deformed limbs, with mental retardation, or with any of a wide variety of other damaging conditions.

One of the most common concerns during pregnancy, in fact, is that somehow something the mother does during those nine months might *cause* her child to have a defect. As it turns out, women with this particular fear should be reassured by the statistical evidence. Roughly 4% of all babies born alive will, by age five, suffer from some serious birth defect (that is, a structural problem that will require surgery or affect their lives)—but in only 5% of these cases, or just two-tenths of 1% of live births, is there solid evidence that it was something the mother did or something she was exposed to that caused the problem. That figure may grow somewhat as scientists learn more, but at the moment that's all it amounts to.

The study of birth defects and their causes is itself in its infancy. As recently as 20 years ago there was little suspicion and still less evidence that drugs or other substances the mother may have taken could affect the fetus. The placenta, it was thought, screened dangerous substances out. It wasn't until the discovery, in 1961, of the worst drug scandal of all time, the thalidomide disaster, that the general public (and most of the medical community) was shocked into realizing that there are definite environmental hazards that can cause defects.

Since then, birth-defect research has become a growth industry. Scores of special birth defects centers have sprung up at hospitals around the country. Thousands of physicians and researchers have begun probing to find more evidence on what does or does not harm the fetus.

One result of this flurry of activity is that a pregnant woman

can scarcely pick up a newspaper or turn on a news broadcast these days without being confronted with a new report that tells how one or another substance or activity is now considered harmful to her unborn child. Just in the months since our son was born last April, for instance, my wife and I have seen stories on more than 25 suspected items—and they range from well-known ones such as alcohol, tobacco and caffeine to more obscure possible threats such as zinc deficiency, lead dust and even scuba diving.

It would be an extraordinarily sheltered woman who, during the course of her pregnancy, was not exposed to some of these alleged hazards. If nothing else, the great majority of women giving birth in this country (perhaps as many as

95% of them) are given some sort of painkiller, labor inducer or other drug during childbirth—and one of the latest news reports talks of a link between these substances and possibly permanent brain damage for the baby.

When Cecily was pregnant, she and I found ourselves fatalistically keeping a running tally on the "odds" for the baby innocently growing inside her. We would cheer ourselves when we read about suspected items she had managed to avoid, like smoking, aspirin, X-rays or the noise of planes at the Los Angeles airport. We would cringe at every new article citing the questions about air pollution, birth-control pills or ultrasound exams. As with many couples, we didn't know about the pregnancy until it was more than a

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Dr. John Carey of the UC Birth Defects Center: "Before people get all out of joint about having caused a problem that their child has, they need to be aware that a lot of things aren't well proven."



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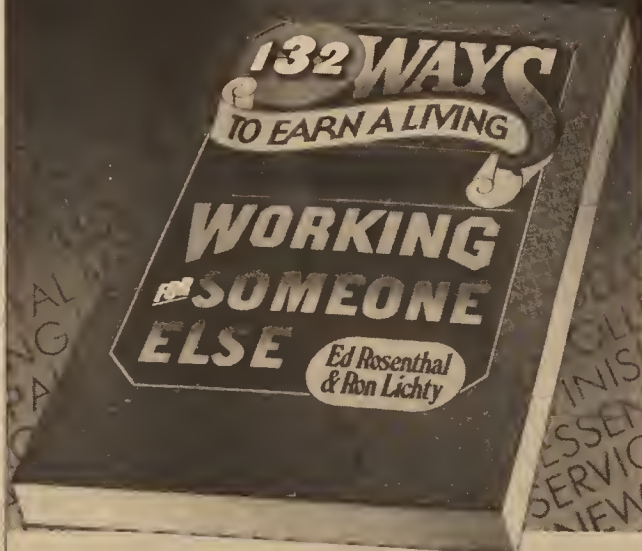
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common emotion during pregnancy.

I recently discussed some of these issues at length with one of the new young experts in the field of birth defects: Dr. John Carey, a pediatrician with a specialty in genetics who has worked for three years with the Birth Defects Center at the University of California's Moffitt Hospital in San Francisco, and who is currently acting in the place of the center's associate director, now on leave.

Carey has, by his own description, more of a general overview of the problem than do many researchers who confine themselves to animal labs or university classrooms, since he regularly deals with families whose children have birth defects, as well as working with the scholarly research.

The study of major structural birth defects, the sort Carey primarily concerns himself with, is known as teratology. It is a particularly unfortunate word, coming as it does from the Greek word *teras*, meaning "monster," coupled with a suffix meaning "to produce." A teratogen, in other words, is literally a "monstermaker"—and although few people are up on their Greek these days, this image probably reflects the emotional feeling commonly held about children with defects: that they are somehow monstrous.

During the course of our long hours of interviews, Carey repeatedly stressed that he wants to eradicate this notion of monstrosity and bring the subject "out of the closet"—to inform people that defects are not that unusual, that the children are in no way freaks and, above all, that in the vast majority of cases the guilt parents commonly feel for having caused the defects is totally unwarranted, since most defects are either clearly caused by something beyond the parents' control, or else by some as yet unknown factor.

Of those 4% of babies with major defects, Carey says, about one-quarter of the defects result from single-gene disorders—recessive traits that recur in families or ethnic groups (sickle-cell anemia is one of these). Another 13% or so involve chromosomes—mostly Down's syndrome (mongolism); these are the cases that can now be discovered through testing early in pregnancy. The smallest category, with just 5% of the defects (and therefore just two-tenths of 1% of live births), involves proven teratogenic agents: infection, drugs, radiation and maternal states such as diabetes. The largest category of defects, about 57% of them, involves unknown causes—mostly cases that are partly genetic in origin but that don't follow clear genetic patterns

and therefore may have an environmental cause as well.

DEFECTS IN THE PRESS

Besides trying to temper the guilt of parents whose children have defects, Carey is also concerned with pregnant women and how they must feel under the barrage of news reports citing suspected causes of defects. "There are things we are all responsible for in our health," he argues, "but there are many things we're not responsible for, and I'm concerned about the lay press making people feel more responsible for things that right now we know very little about. We know factors, but we can't usually say that somebody took something and that caused their baby's problem."

Of the handful of drugs that are proven teratogenic agents causing structural abnormalities, by far the most interesting is alcohol. On the one hand, it is the most widely used substance known to be harmful, and so it is clearly important to publicize the increased risk that heavy drinking presents (excessive use of alcohol accounts for about one-half of the 5% of birth defects with a known environmental cause—involving about one-tenth of one percent of live births). But on the other hand, the research still leaves what Carey calls a large "gray area" concerning alcohol's effects, which lends itself to ill-informed, sometimes sensationalized stories in the press, inevitably misleading the many thousands of pregnant women who drink in moderate amounts.

The gray area has to do with the amount of drinking that is dangerous. What is known, according to Carey, is that chronic alcoholics—women with the medical complications of alcoholism, such as cirrhosis of the liver—have about one chance in three of bearing a child with all the signs of what is called the fetal alcohol syndrome. This syndrome involves a consistent pattern of abnormalities: small size, small head, developmental delays, altered facial features and certain structural defects.

What is strongly suspected is that daily intake of one ounce of alcohol or less (roughly equivalent to one eight-ounce glass of wine) does not cause any problems, although the safe dose is not as yet definitely known. On the basis of four good studies, there seems to be an increased risk of defects with more than three ounces daily, although there is no figure on that risk, and there are many unanswered questions for less than three ounces, although this may produce a higher incidence of reduced birth weight.

What is not known, in other words, is the effect of drinking moderate amounts, or the different effects of drinking in dif-

PREGNANCY AND THE PRESS

You can't always believe what you read about the causes of birth defects

BY WILLIAM RISTOW

Birth defects. The words can haunt a pregnant woman as she spends nine long months wondering and worrying whether her baby is going to be born with a cleft palate, with deformed limbs, with mental retardation, or with any of a wide variety of other damaging conditions.

One of the most common concerns during pregnancy, in fact, is that somehow something the mother does during those nine months might *cause* her child to have a defect. As it turns out, women with this particular fear should be reassured by the statistical evidence. Roughly 4% of all babies born alive will, by age five, suffer from some serious birth defect (that is, a structural problem that will require surgery or affect their lives)—but in only 5% of these cases, or just two-tenths of 1% of live births, is there solid evidence that it was something the mother did or something she was exposed to that caused the problem. That figure may grow somewhat as scientists learn more, but at the moment that's all it amounts to.

The study of birth defects and their causes is itself in its infancy. As recently as 20 years ago there was little suspicion and still less evidence that drugs or other substances the mother may have taken could affect the fetus. The placenta, it was thought, screened dangerous substances out. It wasn't until the discovery, in 1961, of the worst drug scandal of all time, the thalidomide disaster, that the general public (and most of the medical community) was shocked into realizing that there are definite environmental hazards that can cause defects.

Since then, birth-defect research has become a growth industry. Scores of special birth defects centers have sprung up at hospitals around the country. Thousands of physicians and researchers have begun probing to find more evidence on what does or does not harm the fetus.

One result of this flurry of activity is that a pregnant woman

can scarcely pick up a newspaper or turn on a news broadcast these days without being confronted with a new report that tells how one or another substance or activity is now considered harmful to her unborn child. Just in the months since our son was born last April, for instance, my wife and I have seen stories on more than 25 suspected items—and they range from well-known ones such as alcohol, tobacco and caffeine to more obscure possible threats such as zinc deficiency, lead dust and even scuba diving.

It would be an extraordinarily sheltered woman who, during the course of her pregnancy, was not exposed to some of these alleged hazards. If nothing else, the great majority of women giving birth in this country (perhaps as many as

95% of them) are given some sort of painkiller, labor inducer or other drug during childbirth—and one of the latest news reports talks of a link between these substances and possibly permanent brain damage for the baby.

When Cecily was pregnant, she and I found ourselves fatalistically keeping a running tally on the "odds" for the baby innocently growing inside her. We would cheer ourselves when we read about suspected items she had managed to avoid, like smoking, aspirin, X-rays or the noise of planes at the Los Angeles airport. We would cringe at every new article citing the questions about air pollution, birth-control pills or ultrasound exams. As with many couples, we didn't know about the pregnancy until it was more than a

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raise initial questions for further study; while still others draw conclusions but suffer from flawed methodology. It is often difficult for a reporter to tell the difference—and it is a deeply ingrained journalistic habit to couch stories in the most "newsworthy" (i.e., sensational, or even apocalyptic) terms.

"When a researcher is going to make a statement to be published in a medical journal, placing a question before the scientific community," Carey argues, "that's one thing. It's very different for the press to come out with a story that makes a whole lot of people think, 'okay, now they have the answer to this problem in my baby—and I caused it.' There is a danger of making people feel inappropriately guilty about something that they had nothing to do with."

A partial solution, he believes, would be for California to establish something of a teratogen hotline—a toll-free phone service that doctors, midwives and others could call to find out in some detail pre-

THE GREAT SPUD SCARE

A classic example of how the public can be misled by shaky scientific reports occurred early in the 1970s and had to do with the birth defects anencephaly and spina bifida—abnormalities in which either the baby's skull or back is not properly sealed, leaving either the brain (in anencephaly) or the spinal cord (in spina bifida) exposed at the time of birth.

For unknown reasons, these defects happen to be more prevalent in the Brit-

ish Isles than in most other parts of the world, and in 1972 a scientist named J. H. Renwick suggested that the cause could lie in diet. Specifically, he argued that potatoes that survived the Irish potato blight in the last century had developed an antifungal agent that not only made them resistant to the disease but also appeared to make them teratogenic to humans.

The medical textbook *Anencephaly* (Raven Press, N.Y., 1978) chronicles the development and spread of this theory. Among other

cisely what is or is not known at that moment about suspected substances. There are problems in this (precise answers could not always be given, for example), but in cases such as the news reports mentioned above, it would be possible for experts on birth defects quickly to defuse needless worry—as well as to inform people of the things they *should* be worried about. Since the research on teratology is expanding at such a rapid clip, it would appear this service becomes more overdue with each new positively identified hazard—and with each

new shocking, misleading headline.

POSTSCRIPT: THE NEW NEUROSIS?

Early in this article, I observed that our own reading of story after story about the possible harmful effects of various substances had led Cecily and me to wonder, only half whimsically, whether a pregnant woman could become so worried about harming her baby that her *worry* would cause a defect. I suppose that if such a thing ever happened, the scientist who discovered it

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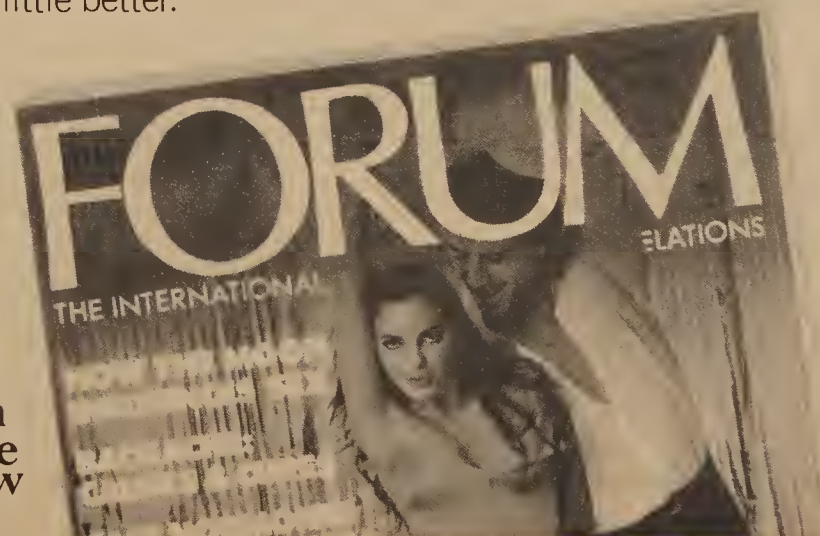
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things, the book relates, Renwick argued that older women bear more abnormal children because these women have spent more time peeling potatoes, absorbing the teratogen through their skins.

Renwick's theory caused a veritable flurry in the teratogenic community, particularly when he asserted in *New Scientist* magazine that women should stop eating potatoes immediately rather than await the results of expanded clinical tests—because in the interim, he wrote, "about 20,000 chil-

dren will be born in England and Wales with spina bifida and anencephaly, which are now just as preventable as the limblessness defect characteristic of thalidomide damage."

Here is a perfect example, Dr. John Carey notes, of a *retrospective* association. You look backward and discover two unique phenomena within the same population: a high incidence of the two defects, and an exposure to potatoes resistant to the blight. While the same sort of retrospective association led to the initial discov-

ery of thalidomide's danger, he continued, the clinching evidence came from *prospective* studies: researchers gathered together the records of women known to have taken thalidomide and followed their histories forward—finding an enormous level of defects in their babies compared to women who had not taken the drug.

With the potato blight theory, prospective studies showed no such connection. Women who had avoided potatoes altogether, even starting six months before conception, still had babies

with defects at rates equal to potato eaters. By 1974, the text *Anencephaly* reports, even Renwick "had to resort to the hypothesis that the teratogen obtained from potatoes eaten in the past was stored somewhere in the mother's body and released during pregnancy, to the detriment of the embryo. Therefore, short-term avoidance of potatoes could not prevent neural tube defects. With this concession much of the original argument for the guilt of potatoes was invalidated."

In short, this was a case

that showed how, as Carey put it, "something comes up, scares the wits out of people for a while, and then is proven to be of no effect." These items are particularly hard to lay to rest once the media get on the subject, he added, noting that the spurious potato "association" with spina bifida and anencephaly popped up again on a "Nova" television show on birth defects two or three years ago as if it were still an accepted theory, prompting a renewed round of worried phone calls to the staff at the Birth Defects Center. — W.R.

would blame it on a new teratogen: *teraphobia*, perhaps—fear of monsters; or maybe even *teratogenophobia*—fear of things that create monsters.

Toward the end of our discussions, I asked Dr. Carey whether this was an off-the-wall thing to suggest. No, he replied, not at all. But it is the sort of thing that would be virtually impossible to prove: that is, to demonstrate that a mother's increased anxiety during a certain period of pregnancy might be the cause for some problem in the baby's development.

Two other specialists I spoke to agreed with Carey on both counts—both that it is a reasonable supposition that mothers are being caused great and often needless anxiety by the spate of

news reports on suspected links to birth defects, and that there is (and probably can be) no evidence that this anxiety itself causes problems.

Dr. Walter Menninger, a widely respected expert on mental health and a senior staff psychiatrist with the Menninger Foundation in Topeka, Kansas (a research center co-founded by his uncle, Karl Menninger, and two other relatives), told me he has been impressed recently by specific articles discussing the possible risks of aspirin, smoking, alcohol and anesthesia. When he read those stories, Menninger remarked, "I thought, 'My goodness—a woman reading this has got to panic for sure.' I can't tell you what the real anxiety level is, but I'm sure that it's

gnawing at them. It's the kind of thing that they may not do a lot of conscious thinking about, but there's so much of it in the media that it's going to raise the anxiety level to some degree, whether they're aware of it or not."

Meanwhile, Dr. Margo Leahy, a child psychiatrist with Children's Hospital at Stanford University, told me she *does* consider the mother's emotional state during pregnancy when treating a child's emotional problems. "I deal with this sort of thing retrospectively," she explained. "When I have a child I look back on the birth record and talk with the mother about the pregnancy and the delivery and get a really detailed history. I'll ask about dreams and about her emotional state

during that time. And I *do* find a correlation between that and—not birth defects, that's a bit strong because it implies some specific physical ailment—but more severe emotional problems, like infantile autism and that sort of thing."

That sort of association, Leahy stressed, is just anecdotal in nature: it is based only on personal observation, not on the sort of controlled study that would be needed to prove any sort of connection between prenatal anxiety and childhood problems. And to her knowledge, no such study has yet been done.

According to John Carey, every new press report on a suspected teratogen, particularly such a commonly used one as alcohol, prompts a large

number of phone calls to the Birth Defects Center from parents worried that maybe they caused some small developmental problem in their child. Some of these calls, he says, come from parents whose last child was born as long as 20 years ago—and they are still fretting and feeling guilty.

"I'm not trying to discourage the looking for factors," he emphasizes. "There are many things that are not investigated yet. I'm merely trying to say that before people get all out of joint about something, before they are scared out of their wits that they caused a problem that their child has, they need to be aware that a lot of things aren't well proven. I'm concerned about those people. I want to speak for them." ■

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OFFBEAT VARIETALS

Most of us stick to the familiar. In wine, the familiar beaten varietal track consists of Cabernet Sauvignon, Pinot Noir, Zinfandel and Gamay (for reds) and Chardonnay, Chenin Blanc, Riesling and Sauvignon (or Fume) Blanc (for whites). These are the most well-known and/or prestigious wines. However, there are several other varietals, lesser known or having poor reputations, that can provide value and/or pleasant drinking surprises. Herewith are a batch for your consideration.

REDS

Alicante Bouschet: Added to bulk wines for body, this usually harsh and coarse grape has been made into a surprisingly rich and fruity wine by Angelo Papagni (the 1973 vintage costs \$3.25).

Barbera: Also used to flesh out jug wines, Martini, Sebastiani, Heitz and Papagni have had success with this varietal. My favorites are the Martini (any vintage, about \$3.50) and the 1976 Montevina (\$6), which is, quite simply, a great wine and certainly the finest Barbera I've ever had.

Merlot: An important grape comprising many Bordeaux, it has been planted in increasing amounts here in recent years, although it is still rather small in quantity. Somewhat softer than Cabernet Sauvignon, which it resembles, excellent Merlots have been made by Sterling, Chateau St. Jean, Dry Creek and Stag's Leap. Unfortunately, not cheap. I recommend the 1974 Sterling (\$7) and the excellent value 1974 Souverain of Alexander Valley (\$4), which is scarce.

Petite Sirah: Not quite as unknown as the above three, the Petite Sirah is gradually gaining

in popularity because it is cheaper than Cabernet, better than Pinot Noir and often considerably bigger-bodied than both. Its aging potential is largely unknown since only a few wineries pioneered with the varietal in the late Sixties and most of the rest in recent years. However, a 10-year-old Mirassou and an 8-year-old Freemark Abbey are reported to be excellent now. My favorites are the 1975 San Martin (\$3.50), 1973 Foppiano (\$3.25), 1973 or 1974 Inglenook (\$3.50-\$3.95) and the biggest-bodied wine I've ever tried, the 1975 Mount Veeeder (scarce and expensive, \$12).

WHITES

Folle Blanche: Rarely grown here, it is the grape from which French Cognac is made. To my knowledge, only Martini bottles it as a varietal. Extremely dry and austere; worth trying by those who prefer such whites. About \$3.

French Colombard: Mostly used in bulk wine, it is increasingly seen as a varietal. Fairly dry and crisp, it is almost always cheap, simple and dull—except in the right hands of several wineries. Try the 1977 Stonegate (\$3.50) and 1977 Montclair (\$4), the latter being quite rare.

Pinot Blanc: An undeserved poor cousin of Chardonnay, I maintain that a well-made version is undistinguishable from the current king of whites. The best are Chalone's (about \$7) and Chateau St. Jean's (about \$5). For the budget-minded, try any vintage of Wente (\$3.50-\$4) and the 1977 Mirassou White Burgundy (\$3.95), which is 95% Pinot Blanc.

★ ★ ★ ★

Send wine themes and questions you'd like me to discuss to the Guardian, 2700 19th St., San Francisco, CA 94110.

Arthur Damond publishes Wine Discoveries, a newsletter guide to exceptional wines under \$4; for subscription information and a sample copy, send a stamped, self-addressed, legal-sized envelope to 7474 Terrace Drive, El Cerrito, CA 94530.



When I was a little boy, my mother used to say, "Fifty million Frenchmen can't be wrong" when she wanted to convince me to eat food I disliked and she thought was good for me. Well, the most powerful segments of the American wine industry have long persuaded the federal government that the French are wrong when they insist that we not use legally controlled French place-names on American wine. Every wine-producing country in the world, except the United States, has agreed with France not to employ the terms "Burgundy," "Chablis," "Sauternes" or "Champagne" on wine labels. Those words represent geographical regions in France in which certain grapes can legally be grown to make wines with those names. In Chablis, the grape is Chardonnay; Burgundy, Pinot Noir (red) and Chardonnay (white); Champagne, Pinot Noir and Char-

donnay; Sauternes, Sauvignon Blanc and Semillon. Here, in the good ol' U.S.A., "Burgundy," "Chablis," "Champagne" and "Sauterne" (somehow we dropped the final "s") can contain anything, and usually do, so long as we call the wine (always in small print) "California" Burgundy or "New York State" Champagne, etc.

I guess we must be thankful for small concessions, though, for as long as large wineries like Gallo and wine-making conglomerates like United Vintners favor the continued use of French names, the government is not likely to ban them.

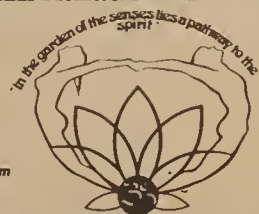
I frankly doubt, however, that Gallo would go under if their secret blends called "Hearty Burgundy" and "Chablis Blanc" were named, say, "Red Table Wine" and "White Table Wine," labels, incidentally, successfully promoted in recent years by Robert Mondavi, who

deserves praise for doing so.

Although, as you have gathered by now, I strongly favor banning the incorrect use of French wine names, I might reluctantly agree to their continued use here if the precise content of the "California Chablis," etc., were also on the label. In that regard, San Martin has pioneered, listing exact percentages of each grape varietal (as well as their geographical source) in its "Burgundy" and "Chablis." I applaud that winery, as well. Would that there were more of them! Alas, short of government constraint, I doubt that there will be, for how many of you, for example, would buy cheap "Champagne" if you knew as a result of strict label requirements that many of them are made predominantly of Thompson Seedless grapes? Honest labeling and listing of contents just might upgrade the quality of cheap wine by,

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EIGHT DAY CALENDAR OF EVENTS

23

FRIDAY

★ **Cherry Trees in Bloom** at the Japanese Tea Garden, daily 8 am-dusk. The pink blossoms that smell of incense only last a week or two, from the end of March to the beginning of April. Golden Gate Park, 8th Ave. and Fulton, SF, free.

★ **Endre Szasz.** The celebrated Hungarian surrealist artist unveils new paintings to be added to the permanent collection of his works at the Cory Gallery, today and on view Mon-Sat., 9 am-10 pm and Sun., 9 am-6 pm, through March 31. 377 Geary, SF, free, 397-0966.

Decorator Showcase. Architect Willis Polk designed the beautiful Blaney-Kirkwood Mansion in 1917. The 20-room house is open for public viewing as a decorator showcase, daily, 10 am-4 pm, plus Wed., 7-9, through April 14. Private cars must park in the village of Saratoga, and visitors are driven to the mansion by shuttle bus, so reservations are necessary. Tickets cost \$5 and benefit the San Jose Symphony. Call (408)287-7383 for reservation information.

Antique Show and Sale. This international event features \$2 million worth of antiques exhibited by 80 dealers at the Sheraton-Palace Hotel, today and Sat/24, 1-9 pm and Sun/25, noon-6 pm. New Montgomery at Market, SF, \$2.25 donation benefits United Voluntary Services, 392-6552.

★ **All-Species Council.** A three-day convention of strategy sessions for all-species survival gets under way tonight at 7 pm with a slide show from the all-species parade and continues Sat/24 at 10 am, with a special children's session at 11 am, Sun/25, 2 pm is the closing celebration and the interspecies congress. Workshops on totem and mask making, places and lives, the forest, energy, ectopia and the Ohlone Indians are featured, besides music, theater and mime entertainment. Victorian House, Stern Grove, 19th Ave. at Sloat, SF, free, 391-6307.

German Film Premiere. The SF premiere engagement of German filmmaker Rainer Werner Fassbinder's "Effi Briest," opens tonight and plays a limited six-day engagement through Wed/28. The film is a faithful adaptation of Theodor Fontane's 19th century novel about the marriage-induced oppression of a vivacious girl. Surf Theatre, 4510 Irving, SF, \$3.50, call 664-6300 for times.

Dwight Twilley rocks out at the Old Waldorf, tonight and Sat/24, 8 and 11 pm. 444 Battery, SF, \$5.50 advance, \$6.50 day of show, 397-3884.

LA Artist Phil Garner may be remembered here for his backwards reconstruction of a 1959 Bel Air Chevrolet, which he drove across the Golden Gate Bridge. He also appeared in "Chevrolet Training Film: The Remake." Tonight at 8 pm, Garner presents his latest performance piece, using videotape, called "What if...?", a saga about future art terrorist



Laurence Olivier and Vivien Leigh star in "That Hamilton Woman," April 5-7, as part of the Castro Theatre's tribute to "The Films of Alexander Korda," Fri., March 23, through April 14. Complete schedules available at the Castro (Castro at Market), SF, 621-6120.

groups in Los Angeles, 80 Langton Stree, SF, \$2, 626-5416.

Comic Bill Kirchenbauer, best known as Tony Rolletti on the now-defunct TV show "America 2 Nite," performs stand-up comedy at the Boarding House, tonight and Sat/24, 8:30 and 11 pm. 960 Bush, SF, \$5, 441-4333.

SF Ballet resumes its SF season after a brief tour, with program four, works by Smuin, Gladstein and Ruud, plus the world premiere of Lew Christensen's "Scarlati Portfolio," tonight, 8 pm, Flint Center for the Performing Arts, De Anza College, 21250 Stevens Creek, Cupertino, \$6-\$15, (408)288-6475; Tues/27, 8:30 pm and April 1, 3 pm. War Memorial Opera House, Van Ness at Grove, SF, \$2-\$21, 431-1210; Fri/30, 8 pm, Zellerbach Auditorium, UC Berk., \$6-\$12.50 general, \$5-\$10 students, 642-9988.

SF Dance Theatre, directed by Penelope Lagios Johnson, performs new works by Johnson and Carol Thaler, as well as repertory pieces by Catherine Sims, Sharonjean Leeds, tonight and Sat/24, plus Fri/30-Sat/31, 8:30 pm. Sun/25, 8:30 pm, a benefit concert for the George Moscone and Harvey Milk funds. 1412 Van Ness, SF, \$5 general, \$2.50 seniors or PAS vouchers, 673-8101.

"Magnetic Kisses." Magic Theatre presents Wolfgang Bauer's hallucinatory crime thriller about a writer's madness, directed by Joan Lion. Production opens tonight and plays Thurs.-Sun., 8:30 pm, Fort Mason, Bldg. 314, Laguna at Marina, SF, \$5 general, \$4 seniors and students, or PAS voucher, plus \$2.50, 885-9928.

Moving Space, directed by Marcia Sakamoto, presents a modern dance concert of three works (one new) choreographed by Sakamoto, tonight and Sat/24, 8:30 pm. Margaret Jenkins Dance Studio, 1590 15th St., SF, \$3.50 or PAS voucher, 863-7580.

Dexter Gordon Quartet, with Gordon on tenor sax, George Cables on piano, drummer Eddie Gladden and bassist Rufus Reid, plays jazz at Keystone Korner, tonight through Sun/25, 9 and 11 pm, plus 1 am

on Fri.-Sat. 750 Vallejo, SF, \$6, 781-0697.

Cal Tjader plays Latin jazz tonight and Sat/24, 9 and 11:30 pm. Great American Music Hall, 859 O'Farrell, SF, \$6, 885-0750; Fri/30, 8 pm, College of Marin, Laurel at Sir Francis Drake, Kentfield, \$4.50, 472-3500.

All-Night Sci-Fi Festival: see centerfold box.

24

SATURDAY

Rugby Tournament. The 21st annual Monterey invitational tournament is a weekend of 16 rugby games with teams from all over the country. The first game kicks off today at 7 am and the games continue through Sun/25. Collins Field, Pebble Beach, \$7 for the weekend (includes admission to the 17-mile drive), \$4 per day, 588-9730.

★ **World's Largest Indoor Garage Sale:** see centerfold box.

★ **Vernal Equinox Parade.** Welcome in the spring with the Peoples Parade Committee at the 5th annual celebration. The parade winds its way from Buena Vista Park down Lyon and Haight Streets, SF, today at 11 am. Call 558-3706 for more information on the free parade.

★ **Filipino Cultural Day** features, food, fashion, dance and martial arts of the Philippines, as well as comedians, workshop booths and an art exhibit by a Filipino artist, 11:30 am-4:30 pm. Barbary Coast, Student Union, SFSU, 1600 Holloway, SF, free, 469-2408.

★ **Spring Equinox Celebration.** Bay Area Poets' Coalition presents a poetry for the stage program with actors Gerald Monroe and Anita Patterson, as well as readings by poets Dan Brady, Rick Eymer and Millea Kenin, plus 2½ hours of open readings, 1-5 pm, Fort Mason, Marina at Laguna, Bldg. 310, SF, free, 832-8030 or 654-5631.

Emmy Lou Harris. The country-rock singer performs in concert with a special guest, 4 and 9:30 pm. Flint Center for the Performing Arts, De Anza College, 21250 Stevens Creek Blvd., Cupertino, \$7.50-\$9.50, 948-8590.

"St. Matthew Passion." The California Bach Society, Berkeley Promenade Orchestra and the Berkeley Bach Choir, directed by Edwin Flath, present Bach's masterpiece for Easter, with soloists Charles Bressler, Kari Windigstad, Miriam Abramowitsch and David Jarratt, 7 pm, Zellerbach Auditorium, UC Berk., \$5-\$7.50 general, \$4-\$6.50 students, 642-9988; Sun/25, 7 pm, Memorial Auditorium, Stanford University, Palo Alto, \$5-\$7, \$1 discount for students, (408)737-9950.

★ **Free Music Festival.** Free event number three features a festival of local innovative artists, including Contempo Music with George Avery, Eric Webb and Idris Ackamoor, Optet, John Gruntfest, Bob Braye, Chuck Metcalf and Dennis Saputelli, plus Shintaldo, 8 pm. Metropolitan Arts Center, 1040 Geary, SF, free, 771-6535.

Poets Diane Di Prima, Janice Mirikitani and Roberto Vargas read their work at "Canto a Chile y a Nicaragua" (A song for Chile and Nicaragua). The cultural evening is rounded out with music by Pueblo Unido and Jon Fromer and dance by Xicanindia Dance Collective, 8 pm. Mission Cultural Center, 2868 Mission, SF, \$3 general, \$2 students and seniors, 821-1155.

Hank Williams, Jr. and His Bama Band play country-western tunes in concert, 8 pm. Veterans' Memorial Auditorium, Civic Center Dr., San Rafael, call 472-3500 for ticket information.

J. Gells Band plays rock with April Wine, at the Oakland Auditorium, 8 pm. 10th St. at Fallon, Oakl., \$7.50 advance, \$8.50 day of show, 835-4342.

Ethnic Dance Festival: see centerfold box.

Denny Zeitlin and Friends consists of Zeitlin on piano, Bennie Wallace on tenor saxophone, George Marsh on percussion, bassist Mel Graves and vocalist Tom Buckner. Zeitlin performs music from his "Invasion of the Body Snatchers"

score and his new album, 8:30 pm. Herbst Theatre, Van Ness at McAllister, SF, \$7.50 general, \$5 students and \$3.50 seniors, 841-0232.

Poetry and Jazz were very big together during the Beat poets' time in the Fifties. Poet Stephanie Mines and jazz flutist/guitarist Sangeeta revive the tradition at their collaboration on a ritual of words and music for the spring equinox, 8:30 pm. Mines will read part of her novel, "The Woman Who Loved Jazz," at the performance at the Philosopher's Stone Bookstore, 3814 24th St., SF, \$2, 647-2882.

Cine Arts Ball. Movie musicals is the theme of the Pacific Film Archive/University Art Museum benefit dance, 9 pm. A swing combo, Once Over Lightly, plays at the dance, along with the salsa band Cesar's Latin All Stars, a floor show, directed by Monique Montgomery, and continuous showings of the musicals "Summer Holiday" and "Babes on Broadway." Black tie is optional or come in WWII-era outfit. University Art Museum, 2621 Durant, Berk., \$12.50 includes refreshments, 642-1209.

Charlie Mingus Tribute: see centerfold box.

Gay Erotic Films, or perhaps I should say erotic gay films. In any case, the Castro Theater screens "Open Windows," a package of 12 short erotic films by underground filmmakers, who will appear at the screening. The 2½-hour program features films by Michael Wallin, Curt McDowell, Lloyd Williams and others, midnight. Castro at Market, SF, \$2.75, 626-6596.

Hayfever: see Tuesday/27.

25

SUNDAY

★ **Photographic White Elephant Sale,** sponsored by the Professional Photographers of SF, features used photographic equipment such as lenses,

cameras, stands, lights, enlargers and other darkroom equip., 11 am. View and check-in your merchandise, 9-11 am. Fort Mason, Bldg. 312, Laguna at Marina, SF, free, 397-4874.

Historic Race Cars. The Classic Sports Racing Group brings out Porsche, Lotus, Ferrari, Cooper, Aston Martin, Osca, Maserati, Talbot, Lago, Abarth and Allard in a grid and handicap race event, 10 am. Sears Point Raceway, Hwy. 37 at 121, Sonoma, \$5, (707)938-8448.

"The Avant Garden" is a benefit evening of "The Life, Times and Trial of Diego Rivera (y Frida Kahlo)," by Lynn Loni-dier, "Palenque—Possible Music for a Silent World," by Betty Anne Wong and Linette Lee and "Possible Dance for a Still World," by Kim Pauley. Total theater of live music, tape music, poetry, environmental sound, dance, narrative, film, lightoptics and projections, 3 pm. Dove Hall, 3543 18th St., SF, \$2.50-\$5 benefits the Women's Building, childcare available, 863-5255.

Marin Symphony, conducted by Sandor Salgo, performs works by Berlioz, Boccherini, Ravel and Prokofiev, with cellist Monica Maguire and harpist Katie Wine, 7:30 pm. Veterans' Auditorium, Civic Center Dr., San Rafael, \$5.50 general, \$2.75 students, 456-0800.

John Handy & Coke Escovedo play jazz in a special benefit concert for the Montessori School, 8 pm. Old Waldorf, 444 Battery, SF, \$5 advance, \$6 at the door, 239-5065.

"The Liberation of JML," Julian Theatre's New and Experimental Series (Next), presents George Crowe's frontier office fantasy about the dreams of corporate success and a cowboy life of an office worker. Production plays tonight-Mon/26 and April 1-2, 8 pm. 953 De Haro, SF, \$2, 647-8098.

Kronos Quartet plays new and classic chamber music. Tonight the program includes works by Penderecki, Haydn and Ives, 8 pm. Concert Hall, Mills College, Seminary at MacArthur, Oakl., \$2-\$3, 632-2700, ext. 247.

Greek Independence Day celebrations in Marin include performances by The Nativity of Christ Church choir and historical and traditional Greek dances by the Alkimini Greek Dance Ensemble, 9 pm. Showcase Theatre, Civic Center Dr., San Rafael, \$5 general, \$3 children under age 12, 472-3500.

26

MONDAY

★ **Magazine Illustrations.** "Al Parker Illustrations, From Drawing Board to Print—A Retrospective Exhibit" covers 40 years of the notable illustrator's career in a show opening today and running Mon.-Thurs., 8 am-7 pm and Fri., 8 am-5 pm, through April 6. California College of Arts and Crafts, Meyer Library, Broadway at College, Oakl., free, 653-8118.

A Retrospective of Greek Cinema at the Pacific Film Ar-

CRITICS STUDY THEIR CRAFT



Marcia B. Siegel

Critics are like the weather, everybody complains about them but no one does anything. However, locals will have their chance next week when the noted dance critic and writer Marcia B. Siegel visits San Francisco. Siegel will be the focus of a week of dance criticism activities ranging from film showings and commentaries to movement observation workshops.

The schedule for the "Focus on Dance Criticism" week is as follows:

Looking at Movement, Tues., March 27, 4 pm, SF State, Lone Mountain Campus, Ballroom, free, 666-6615.

Film Showing With Commentary, Tues., March 27, 8 pm. Siegel talks about trends in contemporary dance and presents West Coast premieres of two films: Yvonne Rainer's solo from "Trio A" and Twyla Tharp's "Sue's Leg." An informal discussion and reception follows. Margaret Jenkins Dance Studio, 1590 Mission St., SF. Admission \$3 or PAS plus 50¢, 863-7580.

New Choreographic Gambits, Thurs., March 28, 8 pm. Using the music of Meredith Monk, Siegel leads a discussion and movement participation and observation session. Faculty Lounge, Rothwell Center, Mills College, Oakl., free, 632-2700.

Dance Criticism: The State of the Art, Sat., March 31, 1:30-3:30 pm. As part of the day-long annual conference of the California Association of Dance Companies, the CADC holds a special afternoon panel on dance criticism. Siegel will moderate a panel of four California critics including Marilyn Tucker (SF Chronicle), Michael Clemens (Daily Californian) and Janice Ross (SF Bay Guardian). Bldg. 312, Fort Mason, Laguna & Marina Blvd., SF, \$3, 673-8172. —Janice Ross

WORLD'S BIGGEST

GARAGE SALE

It's KYA radio's bid to grab a place in the Guinness Book of World Records: "The World's Largest Indoor Garage Sale," a joint production of the radio station, the National Park Service and the Golden Gate National Recreation Area, at Fort Mason on March 24 and 25. Two hundred nonprofit organizations—the San Francisco Women's Center, the Suicide Prevention Center, Lighthouse for the Blind, the Kidney Foundation, Green-



peace Foundation and the ymca, among many others—will raise funds by selling items at their own booths.

To reach the garage sale at Pier 2, Fort Mason, take MUNI routes #30 Stockton, #47 Van Ness or #22 Fillmore. Four Greyhound buses will provide free constant shuttle service from the free parking area at Crissy Field to Pier 2.

World's Largest Indoor Garage Sale, Sat., March 24, Sun., March 25, 10 am-4 pm, free admission, Pier 2, Fort Mason (Laguna at Marina), SF.

—Mark Rose

ALL-NIGHT SCI-FI FEST

Science fiction film freaks will get their glut of the genre when the Associated Students Performing Arts Department of San Francisco State University presents an eight-hour non-stop festival of classic sci-fi thrillers on March 23.

"There are a lot of science fiction nuts out there," says Brian Lutt of SF State Performing Arts Department. "We just thought we'd throw all the films together and make a night of it."

The marathon starts at 11 pm with the 1956 version of *Invasion of the Body Snatchers*, the original paranoid's nightmare, and continues until 7 am with *The Night of the Living Dead*, the low-budget horror classic filmed by students; *Freaks*, a grotesque but compassionate look at love in a sideshow; *Forbidden Planet*, a 1956 *Star Trek*-type sojourn to a mysterious planet; *Hardware Wars*, a *Star Wars* spoof where young Fluke Starbucker and his mentor Augie Ben-Doggie battle to rescue Princess Anne-Droid; and A

Clockwork Orange, Stanley Kubrick's sardonic futuristic vision of sex, violence and Beethoven.

Festival seating at the Student Union Building allows for sleeping bags, blankets, pillows or whatever is necessary to make it through the night. Snacks, soft drinks and plenty of coffee will be available. *Science Fiction Film Festival*, March 23-24, 11 pm-7 am, Barbary Coast Room, Student Union Building, San Francisco State University, \$2.50 in advance, \$3.50 at the door, for info call 469-2444. —Mark Rose

THEATER

DOUG SHAFFER

GAY THEATER IN ITS INFANCY AND AN A.C.T. SPECTACLE

THE WEST STREET GANG

by Doric Wilson. Directed by Allan Estes. Theatre Rhinoceros at the Black and Blue Bar, 8th and Howard Streets, SF, Thurs-Sat. at 8 p.m. through March 31, \$4 (PAS plus \$1), 621-3911.

I feel somewhat defensive about my enjoyment of *The West Street Gang*. I've been told that it's shallow and stereotyped, that the laughs are mechanical, that playwright Doric Wilson is a knockoff of Neil Simon. I've heard people call it a gay sit-com.

Perhaps, but the laughs are genuine and plentiful. There is no taste of ashes afterward, no sense that the joke was a cheat and none of the nervous, squirming reaction to witnessed humiliation. With a Neil Simon play, the characters slugging it out seem to resent most of all that they're human, imperfect, subject to passion. It's the comedic version of war's scorched earth policy. Doric Wilson's humor is knowing yet affectionate, not cauterizing but healing.

This is clearly gay theater in its infancy, and it takes odd, brave turns, starting with an unrandom sampling of types—aging barfly, muscle-bound bartender, handsome actor-model, tough drag queen, hippie burnout, an S and M couple—turns serious to discuss street violence against gays and finally shifts into high farce, bringing together and banishing caricatures of professional gay journalist Arthur Bell and Anita Bryant. Not all these segments work. Walking those final few blocks to the Black and Blue Bar makes the discussion of gay paranoia and violence almost redundant. And whereas the piranha journalist is delightfully seedy, overdrawn and unprincipled, the real Anita Bryant defeats the play's Bonita Bryant. Her posturing, the fluttering femininity and steely ruthlessness, is exactly caught, but here we've gone from exaggeration to mimicry, and the playwright is forced to borrow some of Anita's

statements verbatim (semen as blood, gay sex as vampirism). From naturalist comedy to cartoon catharsis, the play bumps unevenly along on one wheel, one crutch, as funny and appalling as a mixed metaphor.

THE VISIT by Friedrich Durrenmatt. Directed by Laird Williamson at the Geary Theatre, Geary at Mason, SF. Mon. at 8 pm, Wed. at 2 pm, Sat. at 2:30 and 8:30 pm thru May 29, 673-6440.

In *The Visit*, the world's richest woman returns to her birthplace and offers its impoverished citizens a billion marks if they will kill the man who turned her into a prostitute. The bottom line—that money corrupts, that anyone can be bought—will surprise no one who has ever seen a single *Gong Show*. In fact, for instruction in sheer crassness, cynicism and depravity, this evening at A.C.T. pales beside an evening in front of the tube. *Gong*'s Chuck Barris has already suggested the ultimate quiz show: the loser is shot. By comparison, the outrage of *The Visit* seems quaint and dated. Durrenmatt's play is well-shaped, morally correct and as surprising as a Sunday sermon.

What saves our interest is the glossy, witty production. The set is a single high-tech erector-set platform and bridge that converts into a dozen settings, from train station to barn. When a forest

is called for, masked players hold twigs aloft and coo, "Fir . . . pine . . ." We have characters as cartoons: a gray major-domo about four-feet wide, beefcake sedan carriers in sci-fi leather drag, a castrated, blinded couple who say things twice and are dressed like Tweedledum and Tweedledee. Choruses address the audience, yellow shoes and ties

bloom as the citizens grow corrupt and a banner in town hall reads, "Life is serious, Art is cheerful." This is theater as spectacle and the resources of A.C.T. are truly formidable. The play is busy, busy and puppyishly eager to please. I left, not shaken, but feeling cosseted and coddled. It was like a stay at a grand hotel.

Claire (Elizabeth Huddle) and Alfred (Ray Reinhart) recall their long-ago love in Friedrich Durrenmatt's "The Visit."



MEGAN TERRY'S "HOthouse"

To many, the name Megan Terry is synonymous with the experimental off-off-Broadway movement of the Sixties. As playwright-in-residence for the celebrated Open Theatre, she was a pioneer of the then-new theatrical form in which playwrights collaborate with actors and a director to develop new work. Such plays as *Viet-Rock*, *Calm Down Mother* and *Nightwalk* were born of this process.

Today Megan Terry is alive and well and living in Omaha where, as playwright-in-residence of the Omaha Magic Theatre, she doesn't have "to stand in line" to get her plays produced—as is the case in New York. She was in San Francisco recently to attend rehearsals of *Hothouse*, which opened at the Julian Theatre March 17, and referring to this piece, remarked: "I've been working on

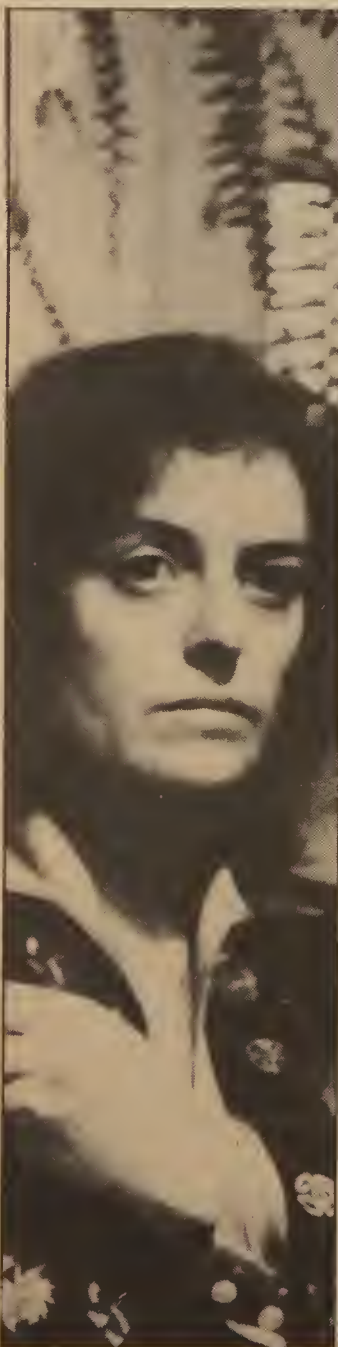
this play all my life. I can't remember how many versions I've written. I started it at the age of 19."

Set in a fishing village north of Seattle just after the Korean War, *Hothouse* explores Terry's own family relationships—filtered through a blanket of alcohol and subject to wild swings of humor and emotion—in which the chains of patriarchy persist despite the arrival and departure of assorted men to and from the household.

Addressing herself to the absurdly high expectations placed on women playwrights at the moment—not simply to write "good" plays, but to be the new female voice of America—Terry said that "women are the new Jesus Christ. They're [the critics] always looking for somebody to crucify." Her advice to women playwrights: "Just keep writing no matter what, and get those plays produced."

Hothouse, at the Julian Theatre, March 15 through April 7, Thurs.-Sat., at 8 pm, Sat. matinees at 3 pm, 647-8098.

—Barbara Graham



Megan Terry



East meets West in an unusual trio when John Handy, well-known local jazz and blues saxophonist, performs with the equally renowned North Indian musicians All Akbar Khan on sarod and Zakir

Hussain on tabla, at San Francisco's Great American Music Hall (850 O'Farrell), Fri., Mar. 30. The sets start at 9 and 11:30 pm. Tickets are \$6. Call 885-0750.

THE INSIDE TRACK

Most of us really only appreciate the ethnic diversity of a city like San Francisco when it comes time to choose a restaurant. Within the Bay Area, however, there is almost as great a diversity of ethnic dance companies as there are cuisines. This weekend and next the Ethnic Dance Festival will afford locals a heady sampling of sixteen ethnic dance companies as diverse as the Asian-American Dance Collective, an Okinawan group, and Grupo Utrera, a company specializing in dances of the Andalusian gypsies.

Russian and English folk dance groups will also be performing, as well as the familiar ethnic music and dance ensemble, Khadra.

Four groups share each of the festival's four programs, which will be held at various sites throughout the city. This arrangement insures that even getting to the concert will be an adventure in discovering another facet of the city's neighborhoods.

Saturday March 24, 8:30 pm the festival opens with a performance at the Chinese Culture Center, 750 Kearny St., SF, companies performing include Asian-American Dance Collective, Grupo Utrera, Michiya Hanayagi Studio and Kos-Kados.

Sunday March 25, 2 pm, Bayview Opera House, 4705 Third St., SF, Khadra, Ami, Harambee and the Chinese Performing Arts Ensemble perform.

Saturday March 31, 8:30 pm, Lone Mt., Aud., 2800 Turk St., SF, Bagong Dwia, English Country Dance Society, Center for World Music and Theatre Flamenco perform.

Sunday April 1, 2 pm, Japan Center, 1881 Post St., SF, Tiare's Otea, Wajumbe, SF Taiko Dojo and the Russian Folk Dance Ensemble close the festival.

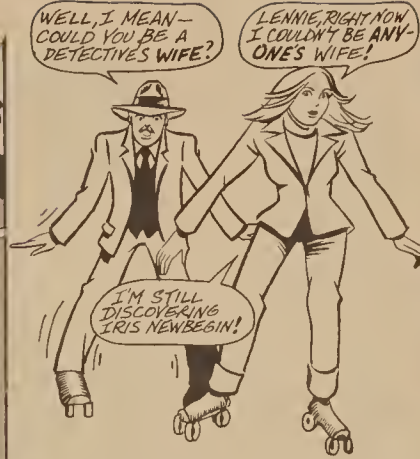
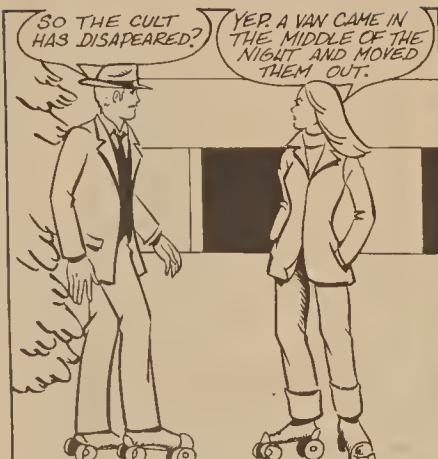
\$1 or PAS, limited seating, 421-1000. Fine Arts Box Office, Sherman Clay, 141 Kearny St., SF.

—Janice Ross

ETHNIC DANCE FESTIVAL



Roberto Zamora of Grupo Utrera dances with Sharlyn Sawyer of Kos-Kados.



CONTINUED...

continued from page 19

chive includes five shorts from 1971-75 (8:30 pm) as well as Dino Katsourdis's 1971 film, "What Did You Do in the War, Thanassis," (7 and 10 pm). University Art Museum, 2621 Durant, Berk., \$2.50, 642-1413.

Comedy Benefit Show. Lorenzo Matawaran is the emcee at this benefit show for the comedy newsletter, "Immediate Release," with a line-up of over a dozen comedians, including Jim Giovanni, Jack Marion, Mike Davis and A. Whitney Brown, Mark Miller, Bob Hartman, Mel Green and Billy Brown, Snow, Peter Crabbe, Darryl Henriquez, Jack Aerrol, Clarence Sterling, Hilda, V. Sande Childers, Bobby Slayton, Michael Markham and Joel Berman, 9 pm, Punch Line, 444 Battery, SF, \$3, 397-4336.

Joan Jonas: see Thursday/29.

"Hayfever": see Tuesday/27.

27 TUESDAY

***Oakland Museum Exhibits.** "Anatomy of a Restoration: 1918 Buick Cutaway" is not only an exhibit of a magnificent automobile, but it also chronicles the 18-month process of restoration with videotapes and photographs. The exhibit opens today and continues through June 17 with a public reception April 1, 1 pm. Victor Cohen-Stuart's three-dimensional objects made of traditional painting materials go on display today through May 6. The public reception is April 1, 5 pm. Museum hours are Tues.-Sun., 10 am-5 pm. Oakland Museum, 1000 Oak, Oakl., free, 273-3401.

Focus on Dance Criticism: see centerfold box.

***"Ethnic Notions":** Jan Faulkner displays her collection of racist souvenirs, antiques and memorabilia at the Works. Faulkner opens the exhibit with a slide show and lecture tonight, 8-9 pm, preceded by a reception at 7 pm. Exhibit hours are Tues.-Sat., noon-4 pm, through April 14. 248 Auzerais, San Jose, free (408) 297-5740.

***Alice Farley,** the innovative dance/mime/theater performer and surrealist artist, gives a combination presentation of her work, 7:30 pm. SF Art Institute, 800 Chestnut, SF, free, 771-7020.

"Hayfever." American Conservatory Theatre presents Noel Coward's comedy about the eccentric and unconventional Bliss family's weekend in

the country. Production opens tonight and plays in repertory Mon.-Thurs., 8 pm and a Sat. matinee at 2:30 pm (\$7-\$10), Fri.-Sat., 8:30 pm (\$8-\$11), plus a Wed. matinee at 2 pm (\$6-\$9), through June 2, with previews Sat/24, 2:30 pm and Mon/26, 8 pm (\$6-\$9). Geary Theatre, Geary at Mason, SF, call 673-6440 for performance dates.

A Party with Betty Comden and Adolph Green. The veteran musical theater writers ("Singin' in the Rain," "Applause" and "The Band Wagon") throw a theatrical party of their songs, with a little dancing and repartee thrown in, 8 pm. Zellerbach Auditorium, UC Berk., \$5.50-\$7.50 general, \$4.50-\$6.50 students, 642-9988.

"James Joyce's Women." Fionnula Flanagan returns to SF with her one woman show of the women in the life and art of James Joyce, staged by Burgess Meredith, with Garret O'Connor. Production opens tonight and plays Tues.-Thurs., 8 pm, Sat., 2:30 pm, Sun. at 3 and 7:30 pm (\$7.50-\$8.50), Fri.-Sat., 8:30 pm (\$8.50-\$9.50), through April 8, Marines' Memorial Theatre, 609 Sutter at Mason, SF, 673-6440.

Oakland Symphony Orchestra, conducted by Harold Fieberman, performs works by Gould, Tchaikovsky and Beethoven, with pianist Alicia de Larrocha, tonight and Thurs/29, 8:30 pm. Paramount Theatre, Broadway at 21st St., Oakl., \$4-\$9, 465-6400; Wed/28, 8 pm, Zellerbach Auditorium, UC Berk., \$4-\$9 general, \$3-\$8 students, 642-9988.

Randy Weston, a composer and pianist of African-influenced jazz, plays solo and in a quartet of James Leary, Eddie Marshall and Kenneth Nash, tonight through Sun/1, 9 and 11 pm, plus 1 am Fri.-Sat.; Keystone Korner, 750 Vallejo, SF, \$5, 781-0697.

28 WEDNESDAY

***Junior Bach Festival,** now in its 26th year, begins its series of five performances with a free noon concert. Future concerts are Sat/31, 8 pm and Sun/1, 2 pm, Hertz Hall, UC Berkeley, \$2; Thurs/29-Fri/30, 8 pm, St. John's Center, College at Garber, Berk., \$2, 254-5886.

***Siegriest and Scantlebury.** Louis Siegriest, the Oakland painter recently exhibited at the Oakland Museum, appears in person and in Jane Scantle-

bury's new film, "In the Open: The Art of Louis Siegriest," 8 pm. Center for the Visual Arts, 1333 Broadway, Oakl., \$1, 451-6300.

"The Whole Town's Talking." Nepenthe Productions presents the premiere engagement of a new multimedia musical by Kenneth Vega. Production opens tonight and plays Wed., 8 pm, through May 9, Chez Jacques, 1390 California, SF. Call 775-7574 for cover charge.

SF Symphony. Edo de Waart returns after a brief vacation to conduct the orchestra in works by Haydn and Mahler, Wed/28, Fri/30-Sat/31, 8:30 pm and Thurs/29, 2 pm. War Memorial Opera House, Van Ness at Grove, SF, \$4.50-\$14, 431-5400.

29 THURSDAY

Treasures of the Orient marks the first time that Asian art collectors and dealers have joined forces to exhibit simultaneously. Ceramics, jade, scrolls, furniture, paintings and graphic arts are all on display and some are for sale, from collections in China, Japan, Korea, India and Thailand. Exhibit opens today and continues through Sat/31, 10 am-9 pm and Sun/1, 10 am-5 pm. Asian Art Museum, Golden Gate Park, SF, \$3, 387-5675.

China Basin Dancers present the premiere concert in the free lunchtime performance series at the East Bay Center for the Performing Arts. The modern dance company performs Maranee Rhea's dream piece, "Red Sails," today at 12:10 pm. 339 11th St., Richmond, 234-5624.

Ed Kelly/Bishop Norman Williams play jazz with One Mind Experience and the Pan Fever Steel Drum Band and 51-50 Jazz Combo, 7 pm. East Bay Center for the Performing Arts, 339 11th St., Richmond, \$4 advance, \$4.50 at the door, 234-5624.

"You Are A Rainbow: The Quest for Consciousness" is a documentary film about the human potential movement, written, directed and produced by Indian Georges T. Paruvani. George Leonard and Swami Muktananda, both featured in the film, will present short talks prior to the premiere screening of the film featuring Michael Murphy, Moshe Feldenkrais, Leonard Orr, Kay Ortmanns, Gabrielle

Roth, Leo Sunshine, Paul Larson, Betty Fuller, Janet Zuckerman, Tom Durkin, Bob Mitchell, Guru Maharaj and Bhagwan Shree Rajneesh. A short film on Muktananda, "White Glow and Red Flame," precedes the film, 7 and 9:45 pm. York Theatre, 2789 24th St., SF, \$3.50, 282-0316.

Joan Jonas, the internationally known multi-media artist, presents a performance of her adaptation of the Grimm's fairy tale, "The Juniper Tree," 7:30 pm, SF Art Institute, 800 Chestnut, SF, \$3, 771-7020; Joan Jonas holds a three-day workshop (Mon/26-Wed/28, \$20), and public discussion of her work, Fri/30, 8 pm. 80 Langton Street, SF, \$2 general, \$1 members, 626-5416.

Spring Opera Theater is the third (and most professional) affiliate of the SF Opera. The 18th Spring Opera season opens tonight at 8 pm with a new production of Verdi's "La Traviata" (also March 31 and April 13, 8 pm and April 8, 2 pm). Benjamin Britten's "Death in Venice," based on Thomas Mann's novel, plays March 30, April 1 and 5 at 8 pm and April 8 at 2 pm. Jacques Offenbach's opera about two Peruvian street singers, "La Perichole" was a huge success for Spring Opera in 1976. It returns to the repertory April 6, 19 and 21, 8 pm, plus April 15, 2 pm. The season concludes with Thea Musgrave's "Mary, Queen of Scots," conducted by the Scottish composer herself, April 12, 14 and 20, 8 pm and April 22, 2 pm. Curran Theatre, 445 Geary, SF, \$5-\$18, 431-1210.

Janice Giteck, a composer who frequently uses American Indian themes in her works (including the opera "A'Agita"), presents "Derivations," an informal concert about relating theater to the rituals of ancient cultures, 8 pm. Exploratorium, Bay at Lyon, SF, \$2, or PAS voucher, 563-7337.

Wheelchair Basketball. The Berkeley Tidalwaves play the disc jockeys of KSN radio in wheelchairs, 8 pm. Harmon Gym, UC Berk., \$1.50 advance, \$2 at the door (proceeds benefit the team in its attempt to attend the Wheelchair Olympics), 849-4663.

"First Breeze of Summer" Black Repertory Group presents Leslie Lee's drama about the final years of a respected old woman, who reflects on the religion and passion of her life, production opens tonight and plays Thurs.-Sat., 8:15 pm. 1719 Alcatraz, Berk., \$3.50 general, \$2 students, 99c seniors, 652-2120.

Robin Williams. The SF comedian who made good as Mork on the television series performs stand-up comedy tonight through Sun/1, 8:30 pm and 11 pm. Boarding House, 960 Bush, SF, \$7.50, 441-4333.

Chita Rivera. The vivacious singer/dancer and Broadway star opens a new nightclub act at the Venetian Room, tonight, continuing nightly (except Mon.) through April 11, 9:30 pm and midnight. Fairmont Hotel, California at Powell, SF, \$12-\$15, 772-5163.

30 FRIDAY

Documentary Photography. Five Bay Area photographers, Jim Dong, Jim Goldberg, Chris Huie, Kate Kline and Danuta Otfinowski, exhibit their pictures of people in daily situations, from Southern blacks, to transients, to Chinese communities. The show opens today and continues Tues.-Sun., 10 am-5 pm, plus a free night, Thurs., 6-9 pm, through May 20. SF Museum of Modern Art, Van Ness at McAllister, SF, \$1.25, 863-8800.

Crusaders: The funk band plays two shows tonight, 7:30 and 11:30 pm, at the Paramount Theatre. Broadway at 21st St., Oakl., \$7.50-\$8.50, 465-6400.

"Quirks" is the new musical revue by humorist Gerald Nachman and Morris Bobrow, directed by George Felker III. The satirical current events show opens tonight and plays Fri. 8:30 pm and Sat., 7:30 and 10 pm, through April 21, previews scheduled Fri/23-Sat/24, (\$4). Open Theatre, 441 Clement, SF, \$5, 386-3086.

Jean-Pierre Rampal, the "flute king," performs works by Vivaldi, Telemann, J.S. Bach, Corelli, Schubert and Bartok, accompanied by John Steele Ritter on harpsichord and piano, 8 pm. Masonic Auditorium, 1111 California, SF, \$6.50-\$9.50, 775-2021.

All Women's Comedy Extravaganza features Arina Isaacson as Boolu, a fool for all seasons, sit-up comedy by M.J. Lallo, Ms. Clawdy on keyboards, Adele and Iris from "It's Just a Stage" and Fry Cook and Karen Ripley, tonight through Sat/31, 8 pm. Circus a la Mode, 8th St. at Dwight Way, Berk., \$3.50 general, \$1.50 children, 849-2613.

Women's Poetry and Music. Judy Grahn reads from her matriarchal history, "The Motherlords" and her longer prose poem, "A Woman is Talking to Death." Classical guitarist Juanita Oribello plays some of her own pieces and music by other composers, 8 pm, Unitarian Fellowship, Cedar at Bonita, Berk., \$2.50, childcare and refreshments available, women only, 524-3692.

Joseph Heller, best-selling author of "Catch-22" and "Something Happened," speaks on his latest book, "Good as Gold," 8 pm. College of Marin, Laurel at Sir Francis Drake, Kentfield, \$4, 485-9385.

"Memorial to the Future." Third Street Express presents three new pieces, Jill Harrison's modern dance works and Jim Giancarlo's conceptual performance piece combining dance, sculpture and theater with music and sound, tonight through Sun/1 and April 6-7, 8 pm. China Basin Dance Theatre, 2325 Third, SF, \$414, SF, \$3.50 general, \$3 students or PAS voucher, 567-7702.

***CETA Symphony,** an orchestra of young CETA-sponsored musicians, must disband due to changes in CETA legislation. The final concert, conducted by Jonathan Khuner, premieres a new work by Robert Hughes, besides works by Martin, Lalo and Elgar, 8:15 pm. Cal State Hayward Theater, April 1, 3 pm, Albany High School Little Theatre, Albany. The orchestra presents two children's concerts of Prokofiev's "Peter and the Wolf" and Anderson's "Bugler's Holiday," Sat/31, 10 and 11 am, Bayfair Shopping Mall, San Leandro. All concerts are free, 582-7414.

Rodeo ex Machina Dance Company, directed by Edward Glickman, performs in concert tonight, through Sun/1, 8:30 pm, plus a master dance class, taught by Glickman, Sat/31, 3 pm. Margaret Jenkins Dance Studio, 1590 15th St., SF, \$4, 863-7580.

San Jose Symphony, conducted by George Cleve, performs works by Dvorak, Elgar and Mendelssohn, with violin soloist Franco Gullii, tonight and Sat/31, 8:30 pm. Center for the Performing Arts, 255 Almaden, San Jose, \$5-\$8 general, \$3 students, (408) 298-2300.

Mostly Women Moving is an improvisational dance group sponsored by Mangrove. The group presents two concerts, tonight and Sat/31, 8:30 pm. Mangrove Studio, 2840 Mariposa, SF, \$2.50 or PAS voucher, 863-8462.

***Indicates general admission of \$1 or less.**
—Susan Shepard

COMPLETE ENTERTAINMENT GUIDE

M

MUSIC

MIXED BAG

★ **Blue Bear Winter Workshop Show:** rock, jazz and vocal works, presented by students, with songwriter Izhak Volansky. Mon/26, 8 pm, Marina Music Hall, Fort Mason Bldg 314, Laguna at Marina, SF, free, 673-3600.

ROCK/FUNK

Santana: rock and Latin, in a benefit for the Marin Youth Orchestra tour to Vienna Fri/23, 8 pm, Marin Veterans' Memorial Auditorium, Civic Center, San Rafael, \$7.50-\$8.50 general, \$25 pre-

ferred seating includes post-concert reception, all sold out, 472-3500

★ **Elipse:** rock, Sat/24, noon, Band Concourse, Golden Gate Park, near 8th Ave at Fulton, SF, free, 558-4268

J. Geils Band/April Wine: rock, Sat/24, 8 pm, Oakland Auditorium Arena, 10 10th St., Oakland, \$7.50-\$8.50 at BASS.

The Crusaders: funk and jazz/rock, Fri/30, 7:30 and 11:30 pm, Paramount Theatre, 21st and Broadway, Oakland, \$7.50-\$8.50, 465-6400.

FOLK/COUNTRY/ETHNIC

Don Williams/George Jones: country, Fri/23 at 8 pm, Sat/24 at 7 and 10:30 pm, Circle Star Theatre, 1717 Industrial Rd., San Carlos, \$7.75, 364-2550 or 982-6550 (SF).

David Reed & Rachel Fromer: acoustic ballads, preceding a program of children's films, Sat/24, 1 pm, Olney Hall, College of Marin, Laurel at Sir Francis Drake, Kentfield, \$2.50 children, \$1.50 adults, 485-9385.

Emmy Lou Harris: folk, Sat/24, 4 and 9:30 pm, Flint Center, 21250 Stevens Creek Blvd., Cupertino, \$7.50-\$9.50, (408)257-9555

Klezmerim: Jewish folk dance music, Sat/24, 8 pm, Center for World Music, Fort Mason Bldg

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312 (third floor), Laguna at Marina, SF, \$3 general or PAS voucher, \$2.50 students and seniors, 848-8989.

Day Late and a Dollar Short String Band: square dance music, with caller Jude Biggs, featuring fiddler Steve Nelson, Sat/24, 8 pm,

Sonoma Community Center, 276 E. Napa, Sonoma, \$1, (707)938-4626

Pueblo Unido/Jon Fromer: Latin music, in "Canto a Chile y Nicaragua" (Song for Chile and Nicaragua), e poetry, music and dance benefit, Sat/24, 8 pm, Mission Cultural Center, 2868 Mission, SF, \$3 general, \$2 students and seniors, 821-1155

Dale Miller: original ballads with guitar accompaniment, Sat/24, 8:30 pm, Marina Music Hall, Fort Mason Bldg 314, Laguna at Marina, SF, \$2.50 or PAS voucher, 826-4278

Ridd'm: reggae dance music, Sat/24, 9 pm, Everybody's Creative Arts Center, 354 21st St., Oakland, \$3 general or PAS voucher, 451-1230

POP

Jane Oliver: pop vocals, Sun/25, 8 pm, Center for the Performing Arts, 255 Almaden, San Jose, \$9.50-\$10.50, (408) 297-7552

Comden & Green: original Broadway tunes, Tues/27, 8 pm, Zellerbach Auditorium, UC Berk., \$5.50-\$7.50 general, \$4.50-\$6.50 students, 642-9988

JAZZ/AVANT GARDE

★ **Gordon Mumma:** "The Making of Ear

Heart," a multi-media presentation, sponsored by the Center for Contemporary Music, Fri/23, 8 pm, Mills College Concert Hall, Seminary at MacArthur, Oakland, free, 632-2700 ext 247-288

Katrina Krinsky: Vile Lobos' "The Baby's Family, Volume 1" and original pieces for solo piano and electronics, broadcast live over KPFA 94.1 FM, Fri/23, 8:30 pm, 1750 Arch Street, Berkeley, \$3 general, \$2.50 students, \$2 seniors, 841-0232

★ **Free Music Festival/Event #3:** performances by Contempo Music with George Avery, Eric Webb and Idris Ackamoor, Optet, John Gruntfest a trio between Bob Bräve, Chuck Metcalf and Dennis Saputeili and Shintaido, Sat/24, 8 pm, Metropolitan Arts Center, 1040 Geary, SF, free, 552-7639

Denny Zeitlin & Friends: excerpts from Zeitlin's original soundtrack, "Invasion of the Body Snatchers," plus music from his soon-to-be-released solo album, "Soundings," with pianist Denny Zeitlin, saxophonist Bennie Wallace, percussionist George Marsh, vocalist Tom Buckner and bassist Mel Graves, Sat/24, 8:30 pm, Herbst Theatre, Van Ness at McAllister, SF, \$7.50 general, \$5 students, \$3.50 seniors, 431-3433 (SF) or 841-0232 (Berkeley)

continued next page



PHOTO BY SUE BRISK

Police and punks: For the last few weeks, police have been showing up regularly at punk functions around town.

"I've just been placed under arrest for disturbing the peace. Please just leave me now so we can continue to have these concerts. If you stay you may all be subject to arrest."

The Zeros were three songs into their closing set on Sun., March 4, at the Deaf Club at 530 Valencia when Robert Hanrahan of Walking Dead Events, promoter of the shows at San Francisco's newest New Wave mecca, announced the police raid. Most of the disgruntled fans filed out quickly, but of the few who lingered outside, three were arrested: two for public drunkenness and one for interfering with an arrest.

The noise level had been a constant complaint in the neighborhood, according to Capt. George Jeffries of the Mission Station, but the police had taken no action until a resident of the building directly behind the Deaf Club filed a formal complaint at 1 am that morning.

The raid came on the heels

of an incident in which a concert scheduled for the San Francisco Art Institute on Feb. 23 was canceled after police officers spotted some publicity posters that they deemed "obscene." The Xerox-image graphics, which announced "The Avengers, Mutants, Pink Section plus Target Video," depicted leather-costumed women variously locked in sexual embrace or perched on motorcycles. The police informed officials of the Art Institute that they needed a dance permit for the performance, and the officers expressed their misgivings about the "suitability" of the activities planned for the show, which welcomed minors.

Word of the decision to cancel the show spread rapidly through the punk community. KRON-TV's Steve Lentz, contacted by irate fans, interviewed by Bruce Pollack of Terminal Concepts, publicist for the show, on Feb. 23 and displayed some of the "obscene" posters on the air. In the inter-

view, Pollack expressed his belief that the cancellation was part of a campaign from Mayor Feinstein's office, similar to her "Tenderloin clean-up" drive, to crack down on punk rock. That weekend, switchboards at KSAN and KSJO radio were lit with calls during the "Heretics" and "Outcasts" punk shows as the announcers exhorted fans to make their protests heard at City Hall.

"Legalize Music" said the new posters hastily plastered around town announcing the rescheduling of the canceled show as a free afternoon concert on Wed., Feb. 28, at the Temple Beautiful on Geary near Fillmore.

Many members of the punk community have expressed their belief that the Art Institute cancellation and the Deaf Club raid are part of a growing campaign of police harassment against punks. At the time of the Deaf Club raid, one angry fan grabbed the microphone to announce a rally the following evening,

March 5, at McKinley School on 14th Street near Castro. About a dozen punks showed up at the meeting, which had been called by the Citizens' Committee on Police Practices, described by organizer Cleve Jones as "a group of lesbians and gay men concerned about recent allegations of police misconduct, especially in the three months since the murder of Milk and Moscone."

Punks and gays traded stories about police actions against their respective communities. Jones told the Guardian he was "surprised

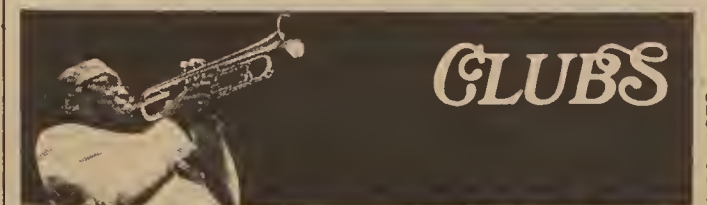
but very pleased" to see the punk turnout at the meeting. According to Jones, the committee plans to keep working "on an informal level. Our main objective is to let people know what we've learned about the police department and areas in which we can deal more effectively with the system."

P.S. Police visited the Deaf Club on Wed., March 14, and upon determining that the decibel level was too high, demanded that the club close down. Robert Hanrahan told the Guardian that work is underway to soundproof the walls in the hope that the club can reopen sometime this week.

MUSIC

EILEEN MURRAY

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MUSIC

continued from previous page

Sangeeta: jazz flute and guitar, on a program with poet Stephanie Mines, celebrating the spring equinox, Sat/24, 8:30 pm, the Philosopher's Stone, 3814 24th St., SF, \$2, 647-2882

Ted Curson Quintet: tribute to Charles Mingus, featuring trumpeter of Nick Brignola and local Mingus alumni, Sat/24 at 9 pm and Sun/25 at 4:30 pm, Pete Douglas Beach House, Miramar Beach, off Hwy 1, Hall Moon Bay, \$4, 726-4143

Kelth Jarrett: "A Night at the Opera," a solo performance, Sun/25, 8 pm, War Memorial Opera House, Van Ness at Grove, SF, \$6.50-\$12.50, 421-1000

Janice Giteck: "Derivations," a lecture/demonstration on ways new music relates to the rituals and ceremonies of ancient and indigenous cultures, Thurs/29, 8 pm, Exploratorium, Bay at Lyon, SF, \$2 or PAS voucher, 563-7337

EBCPA Jazz Concert: first annual, with performances by Ed Kelly, Bishop Norman Williams' One Mind Experience, Pan Fever and 51-50 Jazz Combo, Thurs/29, 7 pm, East Bay Center for the Performing Arts, 339 11th St., Richmond, \$4 advance, \$4.50 door, 234-5624

RECITALS

Nicholas Anderson & Jean Ferrario: cello and piano works by Vivaldi, Faure, Schubert and Rachmaninoff, Fri/23, 8:30 pm, Old First Church, Van Ness at Sacramento, SF, \$3 general, \$2 students and seniors, benefit for the Hunger Project, 776-5552

Annamarie McCarthy: piano works by Mozart, Chopin, Bartok and Schumann, Sat/24, 8 pm, 1201 Ortega, SF, free, 564-8086

Bonnie Hampton & Nathan Schwartz: cello-piano duo, Sat/24, 8 pm, East Bay Center for the Performing Arts, 339 11th St., Richmond, \$3.50, 234-5624

Amy Lozano & Stephen Lezerus: violin and piano works by Bach, Brahms, Schubert, Webern and Kreisler, Sun/25, 3 pm, Cole Hall Auditorium, Medical Sciences Bldg., UCSF, 513 Parnassus, SF, \$2.50 general, \$1.50 students and seniors, 666-1800

Betty Anne Wong & Linette Lee: "Patience—Possible Music for a Silent World," in a program of live and taped music, poetry, dance, film, benefit for the Women's Building, Sun/25, 3 pm, Doyre Hall, 3543-18th St., SF, \$2.50-\$5, 863-5255

Carole Klein & Wally Krueger: trumpet and organ recital of works by Bach, Gabrieli,

Mouret and others, Sun/25, 4 pm, St. Marks Lutheran Church, 1111 O'Farrell, SF, donation, 928-7770

John Walker: organ recital of works by Charles Tournemire, Paul Siller, Jean Langlais and Marcel Dupre, Sun/25, 5 pm, Grace Cathedral, 1051 Taylor, SF, \$2, 776-6611

Tom Rose: clarinet recital, Wed/28, 8 pm, Ensemble Rm., Mills College, Seminary at McArthur, Oakland, \$2, 632-2700, ext 247 or 288

Jean-Pierre Rampal: flute works by Vivaldi, Telemann, Bach, Corelli, Schubert and Bartok, accompanied by John Steele Ritter on harpsichord and piano, Fri/30, 8 pm, Masonic Auditorium, 1111 California, SF, \$6.50-\$9.50, 775-2021

CHAMBER

Santa Rosa Chamber Players: featuring pianist Norma Brown, works by Debussy, Prokofiev and Brahms, Fri/23, 8 pm, Sonoma Community Center, 276 East Napa, Sonoma, \$2 general, \$1 children and seniors, (707) 938-4626

18th Century Ensemble Music: works by Mozart, Spohr, Beethoven and J. S. Bach, performed by Carlo Novi, Susan Napper, Laurette Goldberg, Jean Clauson and Christine Moran, with mezzo-soprano Dorothy Barnhouse, directed by Laurette Goldberg, presented in conjunction with "Splendor of Dresden" exhibit, Fri/23, 8 pm, Hertz Hall, UC Berk., 642-9888, Sun/25, 4 pm, SF Helman Hall, Conservatory of Music, 1201 Ortega, SF, 564-8086, both concerts \$1

Novi, Napper & Robertson: works by Boismortier, Couperin, Rameau and J. S. Bach, performed by baroque violinist Carlo Novi, viola da gambist Susie Napper and harpsichordist Tamara Robertson, presented as part of the "Music in the Galleries" series, Sat/24, 3 pm, Gallery 13, M. H. de Young Memorial Museum, Golden Gate Park, near 8th Ave. at Fulton, SF, \$1 general, 50¢ youth ages 12-17, children and seniors free, 558-2887

Buss, Sloss & O'Connor: works by Mozart, Feldman, Chopin and Brahms, performed by pianist Katherine Buss, violinist Judy Sloss and cellist Sharon O'Connor, Sat/24, 8 pm, Starr King Room, Unitarian Church, Franklin at Geary, SF, \$3 general, \$2 students and seniors, 776-4580

Pastime With Good Company: works by des Pres, Sun/25, 2:30 pm, Trinity Methodist Church, Dana at Durant, Berk., \$2, 848-7286

Horizon Chamber Ensemble: works

by Bernier, Spohr, Verall and Gordon Jacob, featuring guest soprano Susan Morris and pianist Martha Wasley, Sun/25, 4 pm, Old First Church, Van Ness at Sacramento, SF, \$3 general or PAS voucher, \$2 students and seniors, 776-5552

East Bay Suzuki Assoc.: annual group concert, Sun/25, 2 pm, First Presbyterian Church, Dana at Channing, Berk., free

Kronos Quartet: works by Penderecki, Haydn and Charles Ives, preceded by a free open rehearsal (Sat/24 at 11 am), Sun/25, 8 pm, Bender Room, Mills College Library, Seminary at MacArthur, Oakland, \$3 general, \$2 students and seniors, 632-2700 ext 317

Michael, Craig & Brown: works by Bach, Marais, Schenck, Couperin and Benda, featuring solo bass viola da gambist Beth Michael, harpsichordist Phebe Craig and continuo bass gambist Beki Brown, Sun/25, 8 pm, Church of the Advent, 261 Fell, SF, \$3 general or PAS voucher, \$2.50 students and seniors

Ebels Scholarship Tea Concert: "Springtime at the Pops," with pianists Renee and Denise Chevalier in sonata movements by Mendelssohn, Mozart and Faure, soprano Georgia Upshaw and baritone Shelby Watkins, in works by Purcell, Porter, Grieg, Lerner & Lowe, Duke, Menotti and Donizetti, accompanied by Russell Ryan, and flutist Yaada Weber and pianist Ryan, in works by Mozart and Chaminade, Tues/27, 1 pm, Garden Center, Lakeside Park, Oakland, \$4, 273-3091 or 893-3304 (Helen McKinsley)

SJSU Guitar Ensemble: duets and quartet, featuring a premiere work by student Tim Bolger, directed by Frederic Thraume, Thurs/29, 8:15 pm, Concert Hall, San Jose State University, 125 So. 7th St., San Jose, free, 277-2905

ORCHESTRAL/CHORAL

SF Symphony: works by Colgrass and Prokofiev, guest conducted by Leonard Slatkin, featuring mezzo-soprano Claudine Carlson and baritone John Miller, with the SF Symphony Chorus, directed by Louis Magor, plus narrator Arnold Volkeltis, Fri/23-Sat/24 at 8:30 pm, works by Haydn and Mehler, conducted by Edo de Waart, Wed/28 and Fri/30-Sat/31 at 8:30 pm, Thurs/29 at 2 pm, War Memorial Opera House, Van Ness at Grove, SF, \$4.50-\$14, 431-5400

Contra Costa Choral: Mozart's "Requiem," featuring soprano Georgia Frugh, tenor Terry Brown, mezzo Marcia Hunt and baritone Wayne Kuhaupl and organist Mark Bruce, conducted by Paul Perry, Fri/23, 8 pm, Lafayette-

Orinda Presbyterian Church, Knox Drive, Lafayette, and Sun/25, 3 pm, First Baptist Church, Telegraph at 22nd St., Oakland, donation requested

Calif. Bach Society: Bach's "St. Matthew Passion," featuring tenor Charles Bressler, Sat/24, 7 pm, Zellerbach Auditorium, UC Berk., and Sun/25, 7 pm, Memorial Auditorium, Stanford University, \$4-\$7 for both performances, 922-7389

Diablo Valley Symphony: a Spanish ball with aria's from "Carmen" and "La Paloma," featuring virtuoso soprano whistler Jason Serinus, Sat/24, \$40 per couple, call 837-4433 for time and address

Pacific Philharmonic: works by Barber, Rachmaninoff and Shostakovich, featuring pianist Byron Janis, conducted by James Tippey, Sat/24, 8:15 pm, San Mateo Performing Arts Center, 650 North Delaware, San Mateo, \$4-\$5, 595-1974

SF Contemporary Music Players: works by David Bedford, Henri Lazarof and Boucourechliev, featuring violinist Geraldine Wather, and tenor John Duykers, Sun/25, 2:30 pm, Green Room, SF Museum of Modern Art, Van Ness at McAllister, SF, \$4 general, \$2.75 students and seniors, 751-5300

SF State University Symphony: works by Haydn and Mahler, conducted by cello soloist Laszlo Varga, Sun/25, 3 pm, McKenna Theatre, SF State, 1600 Holloway, SF, \$3 general, \$1.50 students and seniors, 585-7174

SF Civic Choral: Handel's "Judas Maccabaeus," with the Children's Chorus, Winifred Baker Choral and the SF Chamber Orchestra, conducted by Winifred Baker, Sun/25, 3:30 pm, Temple Emanuel-El, Arguello and Lake, SF, free, 761-4211, ext 1571

Marin Symphony: works by Berlioz, Boccherini, Ravel and Prokofiev, featuring cellist Monica Maguire and harpist Katie Wine, Sun/25, 7:30 pm, Marin Veterans' Auditorium, Civic Center, San Rafael, \$5.50 general, \$2.50 students, 456-0800

Oakland Youth Chorus: classical and contemporary choral works featuring the 50-voice chorus, conducted by Steven Brunsfold and Joseph Liebling, Sun/25, 8 pm, Laney College Theatre, 10th and Fallon, Oakland, \$1.50, 273-3091

El Camino Youth Symphony: works by Rossini, Grieg and Schumann, conducted by Arthur Barnes, Sun/25, 8 pm, Spangenberg Auditorium, 780 Arastradero, Palo Alto, \$2 general, \$1 students and seniors, 856-9821

SF State Symphonic Band: works by

Robert Jager, Roger Nixon, William Schuman and Peter Mennen, conducted by Edwin Kruth, Tues/27, 8 pm, McKenna Theatre, SF State, 1600 Holloway, SF, \$3 general, \$1.50 students and seniors, 585-7174

Oakland Symphony Orchestra: works by Glinka, Tchaikovsky and Beethoven's Piano Concerto No. 1, featuring pianist Alicia de Larrocha, conducted by Harold Farberman, preceded by an open rehearsal (Sun/25 at 5:30 pm, \$2.75), Tues/27 and Thurs/29, 8:30 pm, Paramount Theatre, 2025 Broadway, Oakland, and Wed/28, 8 pm, Zellerbach Auditorium, UC Berk., \$4-\$9 general, \$3-\$8 students, 465-6400

Junior Bach Festival: concerts conducted by Sally Kell, Wed/28, noon, Hertz Hall, UC Berk., free, and Thurs/29 and Fri/30, 8 pm, St. John's Center, College and Garber, Berk., \$2

Las Gallinas Valley Sanitary District Non-Marching Band: polpouri of light American music from marches to musicals, Wed/28, 8 pm, Veterans' Memorial Auditorium, Civic Center, San Rafael, free, 472-3500

OPERA

The Lamplighters: Gilbert & Sullivan's "Patience," directed by Orva Hoskinson, with the Lamplighters Orchestra, conducted by Gilbert Russak, presented as the opening production in the company's 27th season, plays Fri-Sat at 8:30 pm through Apr. 7, with matinees Mar. 25 and Apr. 1 at 2:30 pm, Presentation Theatre, Turk near Masonic, SF, \$6-\$7.75, \$3-\$4.50 students and seniors, 752-7755

Spring Opera Theatre: opens with a newly staged version of Verdi's "La Traviata," featuring soprano Emily Rawlins, tenor Antonio Barasorda and baritone Joseph Shore, designed by John Lee Beatty, conducted by John Miner and staged by Jack Edelman (Thurs/29), followed by Britten's "Death in Venice," featuring Ken Remo, Wayne Turnaga and counter-tenor Jeffrey Gall, designed by John Conklin, conducted by David Agler and staged by Robert Brewer (Fri/30), 8 pm, Curran Theatre, 445 Geary, \$5-\$15, 673-4400

NOTES

Dominican Scholarship Auditions: for the Janet Brandt Wilson Scholarship, covering partial costs of applied music lessons, applies to performance and compositional/musicological students, Sat/24, Angelico Hall, Dominican College, 1520 Grand, San Rafael, call 457-4440 (Ted Blair) for an appointment

Gay Women's Chorus Auditions:

In Concert

Denny Zeitlin & Friends

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CLUBS / MUSIC

sponsored by the Gay Freedom Day Parade Band, Mon/26, 7:30 pm, Everett Middle School, Church at 17th St., SF, call 431-8790 for details

Guitar Classes: taught by Faye Cuthbertson and sponsored by the SF Recreation and Parks Dept. for beginners (Tues-Wed at 6 pm) and intermediate players (Tues-Wed at 7 pm), starting Tues/27, J. P. Murphy Playgroup, 1960 9th Ave., SF, \$15 for 12 sessions, 558-4277

Guitar for Grade School Teachers: for beginners, weekly class starts Tues/27, 4-5 pm, 50 Scott, SF, \$15 for 12 sessions, 558-4277

Music Business Seminar: conducted by Diane Rappaport, editor-publisher of "Music Works," Edward Hearn, attorney with Bay Area Lawyers for the Arts, and Mark Nattalin, noted local blues pianist and bandleader, Thurs/29, 6:30-9:30 pm, Fort Mason Bldg 312, Laguna at Marina, SF, \$5 includes drawing for professional photograph, 474-5600

* Indicates general admission of \$1 or less.

—Susan Barnes



CLUBS

SAN FRANCISCO

Artemis Society: Sophia Topkin (guitar/vocals), Fri/23, Woody Simmons, Christine Bagley and Patti Vincent (jazz), Sat/24, Jan Stafford, Jill Rose, Susan King, plus Lynda Larmey and Kalinn Lashley (music/poetry), Sun/24, Whole Works Theatre (drama), Fri/29, 1199 Valencia, 647-4144

Atrium Lobby: Dick Saltzman Quartet (jazz), 1-5 pm, with Ted Curson and Nick Brignola, 2-3 pm, Sat/24, Hyatt Regency, Market at California, 788-1234

The Boarding House: Bill Kirchenbauer (comedy), Water Bros (rock), Fri/23-Sat/24, 960 Bush, 441-4333

Chez Jacques: Snow (comedy), 10 pm Fri/23, "Pans in SF" (cabaret), 7:30 pm, Pilar du Rem (jazz/pop), 9:30 pm Sat/12, "Guys & Dolls" (cabaret), 4 pm, Susan Burritt, 6 pm, Ruth Hastings and Co (cabaret), 8 pm Sun/25, Sigrid Wurschmidt and Bob DiMatteo (cabaret), 10 pm Mon/26, Kitty Margolis Quartet (jazz), 10 pm Tues/27, Joe Ross, 10 pm Wed/28, Anna Klinger (pop/ballad), 8 pm, New Miss Alice Stone Ladies Society Orchestra (old time), 10 pm Thurs/29, Hellman and Groves (pop/ballad), 10 pm Fri/30, 1390 California, 775-7574

The City: Paul Christopher, through Sun/25, Montgomery at Broadway, 391-7920

Country Road: the Haircuts (rock), Fri/23-Sat/24, Rich Allen Band, Fri/30-Sat/31, 736 Irving, 665-6551

Deaf Club: X, Strict I D s, the Cramps (tentative), Fri/23, Bags, X, Urge, Sat/24, Iba, Sun/25, Suspects, Aliens, SSI, Wed/28, the Avengers, D.O.A., Blowdryers, Thurs/29, D.O.A., Dead Kennedys, JJ 180, Fri/30, all new wave acts, all shows tentative depending upon proper sound-proofing of the club to the satisfaction of the SF Police Dept, 530 Valencia, 221-0383 or 863-6069

Fanny's: Sharon McNight, Fri-Sat, afternoon Sun, Pam Brooks, Sun (opera), Thurs, Lynn Brown, Mon, Marlene Fontenay, Tues-Wed, all pop/ballad acts, 4230 18th St., 621-5570

Great American Music Hall: Cal Tjader with Claire Fischer (jazz/Latin), Fri/23-Sat/24, Jim Post and Kate Wolf (country), Sun/25, Doc and Merle Watson (country), Tues/27, U Utah Phillips and Rosalie Sorrels (folk/country), Wed/28, John Handy, Ali Akbar Khan and Zikr Hussain (east-west fusion), Fri/30, 859 O'Farrell, 885-0750

Guillivers: Donna Turner Band (country/rock), Fri., Tom McFarland Blues Band, Sat., Jr. Earl Band (blues), Sun.; Lisa and Debbie (blues), Mon., Colin Linden (folk), Tues.; Earthworks (jazz/rock), Wed., Marin Red Show (blues), Thurs. 348 Columbus, 982-0833

Holy City Zoo: Paul Chiten Band (jazz/rock), Fri/23, Street Hearts (pop), Sat/24, SF Funnies (comedy), Sun/25-Mon/26, open mike with the SF Funnies, Tues/27, Papaya Juice (comedy), Wed/28, Steve Seskin (folk/rock), Thurs/29, the Toons (pop), Fri/30, 408 Clement, 752-2846

Hotel Utah: Shashi and the X-M Rhythm Band (jazz), Fri/23, the Allstars (salsa), Sat/24, Victoria (jazz/rock), Wed/28, Chrysanthemum Regime Band, Thurs/29, Hokum W. Jeebs and Willie the Clown (comedy/cabaret), Fri/30, 500 Fourth St. at Bryant, 421-8308

Kabbalah Koffee House: Lee Hester and Friends (jazz), Wed/28, Queen Ida's Bon Ton Zydeco Band (Cajun), Thurs/29, SF Jewish Community Center, 3200 California, 346-6040

Keystone Korner: Dexter Gordon Quartet with George Cables, Rufus Reid and Eddie Gladden, (jazz), through Sun/25, David LeFebvre (jazz), Mon/26, Randy Weston and trio (solo and ensemble jazz), Tues/27-Sun/1, 750 Vallejo, 781-0697

Last Day Saloon: Snaflu (jazz/rock), Fri/23, Thurs/28, Water Bros (rock), Sat/24, Hardin and Russell (country/blues), Sun/25, audition, Mon/26, Cottonmouth (blues), Tues/27, the Toons (pop), Wed/28, Boarding House Reach (country/rock), Fri/30, 406 Clement, 387-6343

Mabuhay Gardens: Crime, Levi and the Rockefes, X-Ray Ted, Fri/23, Dick Courage (rock), Mary Monday, William Telen (jazz sax), Sat/24, Symptoms, SSI, Colin Linden Band (rock), Assassins, Sun/25, first semi-annual Bay Area Musical

Dogs Award Night, 8:30 pm Mon/26, Death Army, Lady La Rue, plus act Iba, Tues/27, Mary Monday, Vktms, Red Alert (rock), Wed/28, Pearl Harbor and the Explosions, the Vains, Bandaloons (comedy), Thurs/29, Crime, the Vains, plus act Iba, Fri/30, all new wave acts except where noted, all shows start at 11 pm except where noted, 443 Broadway 956-3315

Major Pond's: Bishop Norman Williams (jazz), Fri/23, Anna Klinger (pop/ballad), Sat/24, Fri/30, Lovey Blue (jazz/blues), Wed/28, Omar Hakim Khayyam (blues), Thurs/29, 2801 California, 567-5010

Mooney's Irish Pub: Hardin and Russell (country/blues), Fri/23, Beluga Whale (rock), Sat/24, Pete and Sharon (blues/rock), 6-10 pm Sun/25, Dave Judd (country), Thurs/29, Jordan Playboy (country/rock), Fri/30-Sat/31, 1525 Grant, 982-4330

Network Coffeehouse: Peter Kessler (folk/traditional), Fri/23, Jeanne Choy Tate and Susan (folk tales/autograph), Mon/26, Alex De Grassi (steel-string guitar), Fri/30, 1036 Bush, 989-6097

Old Waldorf: Dwight Twilley (rock), Fri/23-Sat/24, John Handy (jazz/blues), Coke Escovedo (salsa), in a benefit for Montessori School, Sun/25, 444 Battery, 397-3884

Other Cafe: variety show, Fri/23, stand-up comedy, Sat/24, Wed/28, Other Cafe Player (comedy), Sun/25, open mike, Mon/26, Jr. Earl (blues), Tues/27, Leila (comedy), Thurs/29, Reilly and Maloney (Irish/pop), Fri/30, 100 Carl at Cole, 681-0748

Owl and Monkey Cafe: Steve Seskin (folk/rock), Fri/23, Eric Park (folk/bluegrass), Sat/24, open mike, Thurs/29, J.C. Burris (blues), Fri/30, 1336 9th Ave., 664-9892

The Palms: Pearl Harbor and the Explosions (new wave), Fri/23, Elyse (jazz/pop), Sat/24, Stoneground (rock), Sun/25, Carnal Kitchen (rock), Mon/26, Bandaloons (comedy), Tues/27, Betty (rock), Wed/28, Stu Blank Band (rock), Thurs/29, Leila (comedy/new wave), Fri/30-Sat/31, Polk at Pine, 673-7771

Paul's Saloon: High Country, Fri., Wed., tba, Sat., Good Ol' Persons, Sun.; bluegrass jam session, Mon., Old Friends, Tues., Done Gone, Thurs., all bluegrass acts, 3251 Scott, 922-2456

Peta's: Fran Foster Quartet, Fri., Kitty Margolis Quartet, Sat., open mike for poetry, afternoon, Living on the Inside, evening Sun., Mark Levine Quartet, Mon., Theresa Baomi Butts Quartet, Tues., tba, Wed., Wanda Ingran and the Lounge Lizards, Thurs., all jazz acts, 577 Columbus, 982-4999

Plowshares Coffee House: Le Camembert (French folk), 7:30 pm Sun/25, Fort Mason Band 312 (third floor), near Laguna at Marina, 441-8910

Precita Park Cafe: River City Shuffle Band, Fri/23, M.J. Lallo and the Catersed Affair (jazz), Sat/24, Avenet Gardeners (jazz), Thurs/29, Blues Survivors, Fri/30, 300 Precita, 285-6626

Purple Onion: Linda Rocka (pop vocals), Fri/30-Sat/31, Mon/26, Rebecca Reardon (pop vocals), Tues/27-Wed/28, Fri/30-Sat/31, Terry Dale (folk), Herb Andrade (jazz piano), Fri/30-Sat/31, Mon/26-Wed/28, Fri/29-Sat/30, 140 Columbus, 781-0835

Rainbow Cattle Company: Will Porter Band (r&b), 4 pm Sun/25, 199 Valencia, 861-9652

Roland's: Mike Greensill Trio (jazz), Fri., Federico Cervantes Trio (jazz), Sat., Tues-Thurs., jazz jam session with Federico Cervantes, 4:30-8:30 pm Sun., John Cordoni's Big Band (jazz), Sun.-Mon., 3309 Fillmore, 921-7774

Russo's: Merlin (rock), Fri.-Sat., Kevin Martin, Sun., Randy Craig (jazz piano), Tues., Ashley Cleveland, Wed., Roger Saloom, Thurs., Union at Grant, 391-4343

Savoy Tivoli: Faye Carol (jazz/blues), Thurs-Sat., afternoon Sun., Mirasol (salsa), Wed., 1434 Grant, 362-7023

Temple Beautiful: Seizure (new wave), KGB (new wave), Honey Davis (r&b), Fri/23, Hedzoieh Soundz (highlife), Mirasol (salsa), in a benefit for Sickle Cell Anemia, Sun/25, S.V.T. (new wave), KGB, Belfast Cowboy (new wave), MX-80 (new wave), Vktms (new wave), Underdogs (new wave), Mary Monday (new wave), in a house benefit, Fri/30, 1839 Geary, 346-0606

Union Depot: A Little Night Music (jazz), 2 pm Fri/23, films (see Offbeat Movies), 4:30 pm Mon/25, jazz jam session, 5 pm Tues/27, Jonathan Rothschild (ballad), 5 pm Wed/28, Exploding Pintos (rock), 5 pm Thurs/29, the Toons (pop), 2 pm Fri/30, Student Union, SFSU, 1600 Holloway, 469-2426

Venetian Room: Gavin MacLeod (cabaret), through Wed/28, Chita Rivera (cabaret), Thurs/29-April 11, closed, Mon., The Fairmont, Mason at California, 772-5163

Woodstock: Brothers Owens (rock/top 40), through Sat/24, Mystic Knights (rock), Wed/28-Sun/1, 951 Clement, 387-6763

Ye Rose & Thistle: Cornell Hurd Band (country/swing), Fri/23, Tim McDonald (rock), Sat/24, River City (blues), Sun/25, Naratsha (blues), Thurs/29, Boots (r&b), Fri/30, 1624 California, 474-6968

EAST BAY

Barclay Jack's: SF Limited (jazz/rock), Thurs.-Sun., J. Young Trio (jazz), Mon.-Tues., Mark Soskin Quartet (jazz), Wed., 1211 Embarcadero, Oakland, 261-3287

Berkeley Square: Vince Hickey's Jazz Cardinals (jazz/swing), Fri.: Pure Honey (soul pop), Sat., Wed-Thurs.: jazz jam session with the John Burr Quartet, afternoon, Lee Harris Quartet (blues), evening Sun., East Bay Mud (rock), Mon., John Burr Quartet (blues), Tues., 1333 University, Berk., 843-6733

Freight and Salvage: Bill White with Kathy Kallick, Laurie Lewis, Keith Little and Paul Shelahy (country), Fri/23, Le Camembert (French folk), Sat/24, closed, Sun/25-Mon/26,

Oak, Ash and Thorn (traditional) Tues/27, Random Harvest, Wed/28, Klezmorim (Jewish folk), Thurs/29, Darryl Henriques (impersonation), Fri/30, 1827 San Pablo, Berk., 548-1761

Harlow's: Ritz (rock/top 40), through Sun/25, 39135 Civic Center Dr., Fremont, 796-7922

International Cafe: Crossfire, Justin Case (rock), Fri/23, Next Exit, Excalibur, Sat/24, Eureka, Sun/25, poetry, Mon/26, audition, Tues/27, Satin Steel, Leaper, Wed/28, Edge (rock), Big Deal (rock), Thurs/29, Blazer, Sapphire (rock), Fri/30, 2516 Telegraph, Berk., 841-9070

Iron Horse Saloon: Ron Thompson Band (blues), Fri/23 Cottonmouth (blues), Sat/24, audition, Tues/27, Restless Winds, Wed/28, tba, Thurs/29, Larry Hosford and Friends (country), Fri/30, 37501 Niles, Fremont, 791-9812

Keystone Berkeley: John Lee Hooker (blues), Mark Nattalin (blues), Fri/23, New Riders of the Purple Sage (rock), the Moonlighters (country/swing), Sat/24, Jump Street (funk), Sun/25, Iry (reggae), Mon/26, closed, Tues/27-Wed/28, Reconstruction (jazz/rock), Thurs/29, Greg Kihn Band (rock), Fri/30, 2119 University, Berk., 841-9903

La Pena: music from Zimbabwe with seven marimba players, Fri/23, Queen Ida's Bon Ton Zydeco Band (Cajun), Sat/24, Ruthie Gorton and Gary Lapow (ballad), Sun/25, "Violeta Para Her Life and Songs," Fri/30, see Political Alerts and Offbeat Movies for other events, 3105 Shattuck, Berk., 849-2568

Larry Blake's: West Coast Sheiks (r&b), Fri/23, Avante Gardner's (jazz), Sat/24, Marta La Rue Trio (jazz/pop), Sun/25, Robb Fisher (jazz), Mon/26, Andrei Kiteav (jazz piano), Tues/27, Dick Oktol's Golden Age Jazz Band, Wed/28, Grayson Street (r&b), Thurs/29-Fri/30, 2367 Telegraph, Berk., 849-0886

Mr. Major's: Ernie Andrews (jazz/pop), Thurs/22-Sun/25, jazz jam session, 5-9 pm Sun/25, 8021 MacArthur, Oakl., 569-6000

Rio Theatre: Stoneground (rock), Born Ready (rock), Fri/23, Rogers and Burgin (country/rock), Goodman Bros (rock), Sat/24, Back Road (rock), Natural Impulse (rock), Thurs/29, 140 Parker, Rodeo, 799-0074

Rosebud's: J.C. Burris and Willie Albright (blues), Fri/23, Done Gone (blues), Sat/24, Tadg Galleran (r&b), Thurs/29, Deef Dave and the Quiet Elegance Jug Band, Fri/30, 433 First St. Benecia, (707) 745-9988

Town House: Texas Chainsaw (country/swing), Wed-Fri.: Don Williams (country), Sun., 5662 Doyle, Emeryville, 658-2885

SOUTH BAY

Barney Steele's: Omega with Bill and Rene Stais (rock), Thurs/22-Fri/23, Back in the Saddle (country/bluegrass), Sat/24, Kevin Jarvis Band, Tues/27, Wild Blue Yonder, Wed/28, Rogers and Burgin Band (country/blues), Thurs/29, Hoodoo Rhythm Devils (r&b), Fri/30, 590 Veterans Blvd., Redwood City, 365-1238

Bodega: Skycreek (country/rock), Fri/23-Sat/24, Ivory Tower, Sun/25, closed, Mon/26, House Rockers (r&b), Tues/27, Ball Taylor Band (folk/rock), Wed/28, tba, Thurs/29, Mark Ford Band (rock), Fri/30-Sat/31, 30 South Central, Campbell, (408) 374-4000

Chuck's Cellar: Rick and Ruby (comedy), Fri., Joe Ferrara, Sat., John and Suzanne (folk), Mon., Mickey Dougherty, Tues., Reilly and Maloney (Irish/pop), Wed., Back in the Saddle (country/bluegrass), Thurs., 4926 El Camino Real, Los Altos, 964-0220

The Country Store Tavern: Hoodoo Rhythm Devils (r&b), Fri/23-Sat/24, Swing 39, Sun/25, Back in the Saddle (country/bluegrass), Mon/26, Laugh Your Ass Off! (comedy), Tues/27, Garcia Bros. (rock), Wed/28, Poker Face (rock), Thurs/29, Fat Chance (rock), Fri/30, 157 W. El Camino, Sunnyvale, (408) 736-0921

Fargo's: Hot Shot (rock/top 40), Fri/23-Sat/24, Starfire (rock), Sun/25-Mon/26, Del Pampours (50s rock), Tues/27, Joe Sharino, Wed/28, Stardust (rock/top 40), Thurs/29-Sat/31, 2540 California, Mountain View, 941-6373

The Hall: Nimbus (rock), Fri/23, Daddy-O (50s rock), Sat/24, Big Deal (rock), Sun/25, tba, Mon/26, Avalon Blvd (rock), Tues/27, Del Pompadours (50s rock), Wed/28, Ball Taylor Band (folk/rock), Thurs/29, Mickey Thomas Band (rock), Fri/30, 1425 Burlingame Ave., Burlingame, 348-1112

Iron Works Restaurant: Shagbark Hickory (bluegrass), Fri., tba, Sat., Coming Home, Sun., the Toons (pop), Mon.: Boarding House Reach (country/rock), Tues., Poker Face (rock), Wed., Jules Broussard (jazz/rock), Thurs., 3877 El Camino Real, Palo Alto, 493-3433

Keystone Palo Alto: New Riders of the Purple Sage (rock), the Moonlighters (country swing), Fri/23, Toshiko Akiyoshi-Lew Tabackin Band (jazz), Sat/24, Water Bros. (rock), Sun/25, Knock-Na-Shee (Irish), broadcast live over KFAI 94.5 FM, Mon/26, closed, Tues/27-Wed/28, Yesterday and Today (rock), Skycreek (country/rock), Thurs/29, Reconstruction (jazz/rock), Fri/30, 260 California, Palo Alto, 324-1402

Kuumbwa Jazz Center: Bobby Hutchinson Quartet (jazz), Fri/23, Hytones reunions with saxophonist Paul Contos, pianist Paul Nagel, bassist Stan Poplin and drummer Jim Chanteloup (jazz), Sun/25, New Miss Alice Stone Ladies Society Orchestra (old time), Vicki Randel Group (jazz/pop), Fri/30, 320-2 Cedar, Santa Cruz, (408) 427-2227

Miramir Beach Inn: Grayson Street (r&b), Fri/23-Sat/24, Water Bros (rock), Sun/25, Hwy 1 (rock), Tues/26, Messiah (gospel/rock), Tues/27-Wed/28, Streamliner (rock), Thurs/29-Fri/30, Coast Hwy., Half Moon Bay, 726-9053

Odyssey Room: Gotcha (rock/top 40), through Sat/24, tba, Sun/25-Mon/26, Starkissed (rock/top 40), Tues/27-Sat/31, 799 E. El Camino Real, Sunnyvale, (408) 245-4448

Smoky Mountain Saloon: Daddy-O (50s rock), Fri/23, Cornell Hurd Band (country/

swing), Sat/24, Poker Face (rock), Sun/25-Mon/26, Garcia Bros. (rock), Tues/27, Mark Ford Band (rock), Wed/28, Stoneground (rock), Thurs/29-Fri/30, 33 S. Central Ave., Campbell, (408) 866-8288

Wooden Nickel: Glide (gospel/rock), Fri/23-Sat/24, Thurs/29, audition, Sun/25, Ball Taylor Band (folk/rock), Mon/26, Stoneground (rock), broadcast live over KSCU, Tues/27, Avelon (rock), Wed/28, Skycreek (country/rock), Fri/30, 2505 The Alameda, Santa Clara, (408) 247-0552

NORTH BAY

The Cabaret: Gypsy, Star Baby (rock/top 40), Fri/23, the Imposters (new wave), Mutants (new wave), Tattooed Vegetables (new wave), Sat/24, community dinner with Gypsy, Wed/28, Pueblo Unidos (salsa), Gypsy, Fri/30, 85 La Plaza, Cotati, (707) 795-7622

Davood's: Bill Douglas Duo (jazz), Fri/23-Sat/24, Tony Angelo (classical piano), Sun/25, El Grupo Uterera (flamenco dance), Mon/26, Jan Tange (jazz guitar), Tues/27, Otis Fuller (blues guitar), Wed/28, Micheal Belair (jazz guitar), Thurs/29, Dick Conte Duo (jazz), Fri/30, 22 Miller, Mill Valley, 388-2000

The Dock: Mark Murphy Trio (jazz), Fri.-Sun., Martin Blinder Trio (jazz), Mon., Thurs., 25 Main, Tiburon, 435-4550

Inn of the Beginning: David LaFlamme (rock), Red Alert (rock), Fri/23-Sat/24, Rosalie Sorrels with U. Utah Phillips (folk/country), Sun/25, closed, Tues/27, Mark Nattalin (blues), the Louisiana Playboys (bluegrass), Wed/28, Born Ready (rock), Thurs/29, Rogers and Burgin (country/blues), John Coiman Band, Fri/23-Sat/24, Cotati, (707) 795-9955

The Laguna: Cache Valley Drifters (bluegrass), Fri/23, Reilly and Maloney (Irish/pop), Sat/24, Dana Hubbard Band (country/rock), Sun/25, closed, Mon/26, Lennie Anderson, Tues/27, Tony Gagarin, Wed/28, Lazy Bones, Thurs/29, Kate Wolf and Peter Childes (country), Fri/30, 234 S. Main, Sebastopol, (707) 823-5240

Marshall Tavern: Lightsail, Fri/23, Red Alert (rock), Sat/24, Goodman Bros (rock), Fri/30, Hwy 1, Marshall, 663-8141

Moment's Pause: Richard Moffitt and Andree Schoneberg (Tibetan bells and flute), Fri/23, George Mundy (electronic guitar), Fri/30, cover charge includes hot tub, 150, Shoreline, Mill Valley, 383-3801 or 332-1060

Old Mill Tavern: Water Bros (rock), Fri/23, tba, Sat/24, Fri/30, open mike with Bill Kirchen and Michael White, Mon/26, 106 Throckmorton, Mill Valley, 388-9595

Rancho Nicasio: Tasmanian Devils (rock/reggae), Fri/23, the Sons, Sat/24, Peter Rowan and the Free Mexican Airforce (country/rock), Estrella (rock/pop), Fri/30, 1 Rancheria Rd., Nicasio, 662-2012

Sleeping Lady Cafe: Stilson's Monster Band, Fri/23, Ray Speigel and the Bun Orchestra, Sat/24, Gravity Expansion Band (acoustic/new music), Sun/25, Mark Nattalin and the Blues Survivors, Mon/26, Goodman Bros. (rock), Tues/27, Paul Chiten Band (jazz/rock), Wed/28, Fat Chance (rock), Thurs/29, Tasmanian Devils (rock/reggae), Fri/30-Sat/31, 58 Bolinas, Fairfax, 456-2044

Sweetwater: Jules Broussard (jazz/rock), Fri-Sat., afternoon Sun., 153 Throckmorton, Mill Valley, 388-2820

Trident: Dick Conte Quartet, Fri/23, New Marin Jazz Quartet, Tues/27, Smith Dobson Quartet, Wed/28, Blackshear, Arnold and Reynolds, Thurs/29, Jan Erickson Quartet, Fri/30, all jazz acts, 565 Bridgeway, Sausalito, 332-1334

Yountville Saloon: Sierra (country/rock), Fri/23-Sat/24, Calvin Ross and Friends (rock/blues), Sun/25, the Toons (pop), Thurs/29, Michael Spears (rock), Fri/30, 6480 Washington St., Yountville, (707) 944-2761

"tba" stands for "to be announced."

—Susan Barnes



MIND & MATTER

Acupressure Massage: a 15 hour class taught by Dr. Mary Tasch, Ph.D., begins Fri/23, 10 am-1 pm or 7-10 pm, the International School of Massage, 2872 Folsom, SF, \$52, 648-0584

Surrealism: a lecture by Rosamond Bernier, Fri/23, 10:30 am, Herbst Theatre, Veterans Building, Van Ness at McAllister, SF, \$10, 863-8800

★ Character Writing As An Art: Calligraphy: a brief talk on the structure of Chinese characters, followed by a demonstration, Fri/23, 7 pm, Chinese Language Program, 523 Grant, SF, free, 863-0537

"Organic Gardening: Working with Nature to Grow a Better Garden": a seminar, Fri/23, 7 pm, Ananda Center, 1454 25th Ave., SF, \$3, 681-6309

Rites of Spring: Erna Ziegler, movement therapist, uses fantasy and movement with music, Fri/23, 7:30 pm, The Self Center, 555 2nd Ave. SF, \$2, 386-7027

★ "Coping with Intermarriage": a lecture by Rabbi and Mrs. Irwin H. Fishbein, Fri/23, 8:30 pm, Temple Beth Israel-Judea, 625 Brotherhood Way, SF, free, 586-8833

"How to Get a Relationship on the Ground": a lecture by Jim Spillane, followed by

dancing, Fri/23, 8 pm, Treasure, 1738 9th Ave., SF, \$4, 655-9990

"Dimensions of Self-Realization: Personal and Spiritual": a seminar for Health Professionals, Fri/23, 7:30 pm to Sun/25, 1 pm, Psychosynthesis Institute, 3352 Sacramento, SF, \$70, 922-9182

★ "Christianity": a brief description of the Roman Catholic and Orthodox Christian Churches and "Women, Amen!", the effect of the Women's Movement on their role in the Church, two films, Fri/23, 8 pm, Sangas Menla Center, 2358 Pine, SF, free, 922-5008

Cancer Symposium: speakers include Leonard Derogatis, Mary Calderone and others, learning to cope with problems resulting from cancer and its treatment, Fri/23-Sat/24, 8 am-5:30 pm, Hyatt Hotel on Union Square, Stockton at Post, SF, \$35 general, 981-4590

"Creative Encounter with Death": a slide lecture on the artistic exploration of death and beyond as portrayed in the paintings of Michell Cossou, Fri/23, 7:30 pm, Unitarian Center, Franklin at Geary, SF, \$3, 564-8515

Individuation Symbolism in the Old Testament: Yahweh's dealings with mankind, a seminar with Edward Edinger, Sat/24-Sun/25, 10 am-4 pm, California Historical Society, 2090 Jackson, SF, \$75, 771-8055

"Holistic Health: The Total Person Concept": a workshop on being healthy, with Helga Brandt, Sat/24-Sun/25, 10 am-5 pm, The Whole Life Center, 3437 Alma, #28, Palo Alto, \$45, 493-0561

★ AM/FM Recycling: recycling drop center for glass, tin, aluminum and newspapers, Sat/24, 9 am-2 pm, Fort Mason Center, outside Bldg. 315, Laguna at Marina, SF, free, 441-5705

MIND & MATTER / THEATER

continued from previous page

★ **"Hypertension"**: a talk by Dr. Coimen Ryan, UCSF, Sun/25, 1 pm, the Exploratorium, Lyon et Marina, SF, free, 563-7337

★ **The Patan Petole**: a lecture by Mary De Bone on the silk ikats made in India, Sun/25, 7 pm, Center for Folk Art and Contemporary Crafts, Anneberg Gallery, 2721 Hyde, SF, \$1.50

★ **Depth Psychology As the New Dispensation**: Edward Edinger, M.D., a Jungian analyst, discusses the religious implications of Jung's Answer to Job, Mon/26, 8 pm, Unitarian Center, Franklin et Geary, SF, \$4, 771-8055

★ **Nurses Aid/Home Health Aid**: a 3-month class, a program accredited by the Calif. Licensing Board, begins Mon/26, John Adams Community College, 1860 Hayes, SF, tuition free, books \$40-\$50, 346-7044

★ **"Across Siberia on the Railroad"**: John and Ruth Gerhard share their adventures, Mon/26, 7 pm, West Auditorium, Main Library, 125 14th St., Oakl., free, 273-3134

★ **Treasures of Tutenkhamun**: a lecture by Elfriede Preger, Mon/26, 7 pm, West Portal Library, 190 Lenox Way, SF, free, 566-4584

★ **Lesbian GYN Clinic**: Tues/27, Buena Vista Community Services, 2000 Van Ness, SF, for appointment, call 771-5000

★ **Dealing with the Legal System**: a panel with Nancy Davis, Donna Hitchens, Judy Kurtz, attorneys, Equal Rights Advocates, Tues/27, 6:30-8 pm, Downtown Center, YWCA, 620 Sutter, SF, \$2.50, 775-6500

★ **"Living Together: The Nature of the Relationship vs. the Nature of the Contract"**: a lecture by attorneys Lerry Moskowitz and Lee Jordan, Tues/27, 8 pm, SF Jewish Community Center, 3200 California, SF, \$2.50, 346-6040

★ **"Exploring the Hidden Job Market"**: a lecture and discussion by Ranny Riley, Tues/27, 6-7:30 pm, Career Design, 2396 Broadway, SF, free, 929-8150

★ **"Chicano Mural Painting in the Bay Area"**: a lecture by Patricia Rodriguez, Tues/27, 7:30 pm, The Mexican Museum, 1855 Folsom, SF

★ **"Strategy from an Attorney's Point of View"**: a lecture by Mary Ellen Smith, sponsored by Legal Rights for Fathers, Tues/27, 8 pm, Northbrae Community Church, 941 The Alameda, Berk., free, 848-2223

★ **New Ways to Job Hunt**: learn how to create innovative career options for yourself, with Madison Kane, Tues/27, 5:30-7 pm, Woman Organized for Employment, 127 Montgomery, Room 304, SF, \$5, 982-8963

★ **"Toward a New Old Architecture"**: a lecture on the challenge of Eclecticism by Thomas Gordon Smith, Wed/28, 8 pm, The Gallerie, 101 Kansas, SF, \$4, 863-8800

★ **"Can We Know Right from Wrong?"**: a breakfast and forum presentation for men and women, with the Reverend Dr. David W. Reas, Tues/27, 7:30 am, Barkaiay YWCA, 2001 Alliston Way, Berk., \$3.50, 848-6800

★ **"Ancient Civilizations"**: a slide talk by Harry Walterkott, Wed/28, 7:15 pm, Bernal Library, 500 Cortland, SF, free, 285-1744

★ **"Passport to Turkey"**: an audio-visual presentation by Maurice Brice, Wed/28, 7 pm, Marine Library, Chastnut at Webster, SF, free, 346-9336

★ **Myths vs. Facts About Exercise, Diet and Weight**: a lecture by Bob Niklewicz, R.P.T., Wed/28, 8 pm, SF Jewish Community Center, 3200 California, SF, \$2, 346-6040

★ **"What Is Rolling?"**: a discussion followed by a movie of Ida Rolf, Ph.D., with William Keya and Patrick Reilly, Certified Rolifers, Wed/28, 7:30 pm, Tan Oak Room ASUC Student Union, UC Berk., \$1, 549-2111

★ **"The Hiding Marrano Jew: Past and Present"**: a lecture by Dr. Yosef Hayim Yerushalmi, Wed/28, 8 pm, Congregation Ner Tamid, 1250 Ouintere, SF, free, 731-0116

★ **"Sound and Nature Phenomena"**: a lecture by sculptor Doug Hollis who discusses his work, Wed/28, 7:30 pm, SF Art Institute, 800 Chestnut, SF, free, 771-7020

★ **"Rockclimbing: the state of the Art"**: a slide show by Merik Hudon and Mex Jones, Wed/28, 8 pm, Silara Designs, 4th and

Addison, Berk., free, 835-4950

★ **"Medle and the Consumer"**: a seminar by Norman K. Baxter, Chief of the Washington News Bureau, Houston Chronicle, Wed/28, 4-6 pm, A.P. Giannini Middle School, 3151 Ortega, SF, free, 469-1665

★ **"The World of Money"**: a lecture on the world of money for the consumer and investor, Wed/28, 7-10 pm, College of the Natural and Physical Environment, Student Lounge, Indian Valley Colleges, Ignacio Blvd., Novato, \$3.50, 883-2211

★ **"Nutrition and Your Health"**: a lecture by Delinda Horton on how best to plan a diet for your lifestyle, Wed/28, 7:30 pm, Brotherhood Way Jewish Community Center, 655 Brotherhood Way, SF, \$2.50, 334-7474

★ **"Living Together Contract": Do You Need One?**: a class with M. Lee Hunt and Joy Oliver, attorneys, Thurs/29, 7:30 pm, Marin YWCA, 1618 Mission, San Rafael, \$2.50, 456-0782

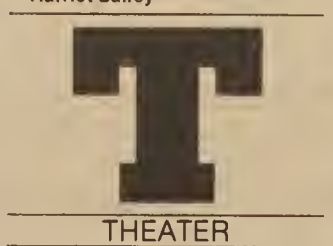
★ **Understanding Childbirth Preparation**: a workshop, Thurs/29, 2 pm, SF Women's Health Center, SF, \$2, 282-6999

★ **Windsurfing and Women**: Women in the Wilderness sponsor a slide show and demonstration of this exciting new sport, with pet McQuede, Thurs/29, 7:30 pm, Fort Mason Center, Bldg 312, Lagune et Marina, SF, free, 441-5705

★ **"Moya: Yesterday and Today"**: a multimedia slide presentation with Deborah Cohen, Thurs/29, 8 pm, The Network Coffeehouse, 1036 Pine, SF, \$1.50, 989-6097

★ **Indicative general admission of \$1 or less.**

—Harriet Salley



OPENINGS

★ **"First Breeze of Summer"**: Black Repertory Group presents Leslie Lea's drama about the final years of a respected old woman, who reflects on the religion and passion of her life, production opens Thurs/29 and plays Thurs-Sat, 8:15 pm, 1719 Alcatraz, Berk., \$3.50 general, \$2 students, 99¢ seniors, 652-2120

★ **"As This Evening's Performance"**: American Conservatory Theatre presents Nagia Jackson's comedy about a traveling theatrical troupe, directed by David Hammond, production opens Tues/27 at 8 pm, Sat/31, 8:30 pm, April 2, 11-12, 8 pm, April 6 and 14, 8:30 pm and April 14 at 2:30 pm, audience members may discuss the play with the playwright, director and cast following the performance, Playroom 450 Geary, SF, \$4, 673-6440

★ **"James Joyce's Women"**: Fionnula Flanagan returns to SF with her one-woman show of the women in the life and art of James Joyce, staged by Burgess Meredith, with Gerret O'Connor, production opens Tues/27 and plays Tues-Thurs, 8 pm, Sat, 2:30 pm, Sun, at 3 and 7:30 pm (\$7.50-\$8.50), Fri-Sat, 8:30 pm (\$8.50-\$9.50), through April 8, Marines' Memorial Theatre, 609 Sutter at Mason, SF, 673-6440

★ **"Heyfever"**: American Conservatory Theatre presents Noel Coward's comedy about the eccentric and unconventional Bliss family's weekend in the country, production opens Tues/27 and plays in repertory Mon-Thurs, 8 pm and a Sat. matinee at 2:30 pm (\$7-\$10), Fri-Sat, 8:30 pm (\$8-\$11), plus a Wed. matinee at 2 pm (\$6-\$9) through June 2, with previews Wed/21-Thurs/22, 8 pm, Sat/24, 2:30 pm and Mon/28, 8 pm (\$6-\$9), Geary Theatre, Geary at Mason, SF, call 673-6440 for performance dates

★ **"Giri Crazy"**: Old Town Theatre Group presents its spring dinner theater production of Georgia Gershwin's musical comedy, production opens Fri/23 and plays Fri-Sat, 8:30 pm, preceded by no-host cocktails at 6:30 pm and dinner at 7:15 pm, through April 28, BOTTG Theatre, 140 West J St., Benioia, \$9.50 dinner, show, tax and

tip, 745-0130

★ **"Magnetic Kisses"**: Magic Theatre presents Wolfgang Bauer's hallucinatory crime thriller about a writer's madness, directed by John Lion, production opens Fri/23 and plays Thurs-Sun, 8:30 pm, through April 29, Fort Mason, Bldg 314, Lagune et Marina, SF, \$5 general, \$4 seniors and students, or PAS voucher, plus \$2.50, 885-9928

★ **"Joseph and the Amazing Technicolor Dreamcoat"**: drama students present the Tim Rice/Andrew Lloyd Webber rock cantata of the biblical story about Joseph and the coat of many colors, directed by Larry G. Lee and Peter Penhollow, production opens Thurs/22 and plays Thurs-Sat, 8 pm, plus Sat. matinee at 3 pm, through April 7, College of Arts and Humanities Studio Theatre, Indian Valley Colleges, Ignacio Blvd., Novato, \$2 evening shows, \$1 for matinees, 883-2211

★ **"Arms and the Man"**: Wm. Shakespeare & Friends presents George Bernard Shaw's serious comedy about the cruelties of war, production opens Thurs/22 and plays in repertory, Thurs-Sat, 8 pm, plus Sun., 7:30 pm, through April 22, The Old Venetian Bakery Playhouse, 2202 Powell, SF, \$2.75-\$3.25, 431-7600

★ **"Cement"**: the Berkeley Stage Company presents the American premiere of East German playwright Helner/Muller's drama about the changes in the Russian peasant class immediately following the 1917 Revolution, directed by Sue-Ellen Case, production opens Thurs/22 and plays Thurs-Sun., 8 pm, through April 29 (except April 15), 1111 Addison, Berk., \$4-\$5 general, \$1 discount for students, seniors and the unemployed, or PAS vouchers, 548-4728

ONGOING PRODUCTIONS

★ **"Sleeping Warrior"**: ACT Plays in Progress presents the world premiere of Merik Cozad's drama about a returning veteran of a war, directed by ACT actor Peter Donat, production plays Thurs/22, Wed/28 at 8 pm, Sat/31, 2:30 pm, April 3, 5 and 9, 8 pm, April 7, 2:30 pm and April 13, 8:30 pm, Playroom, 450 Geary, SF, \$4, 673-6440

★ **"Berkeley Square"**: the Drameteurs present John Baidarston's fantasy, directed by Charlotte Meyer, production plays Fri-Sat, 8:30 pm, through April 21, Town Hall Theatre, Morege at School, Lafayette, call 283-2040 for ticket information

★ **"Middle Pessege"**: Black Repertory Group's New Arts Experience presents the return engagement of the Jan-Taylor Blythe/Edmon Thomas one-act, playing Sun., 8:30 pm, through April 1, 1719 Alcatraz, Berk., \$1, 652-2120

★ **Three Women Playwrights**: One Act Theatre Company of SF presents Megan Terry's "The Ex-Miss Copper Queen on a Set of Pills," Julie Bovasso's "Standard Safety" and Lady Gregory's "The Workhouse Ward," directed by Hillary Joffe, Peter Tripp and J.D. Trow, productions play Thurs-Sat, 8:30 pm, Sun., 7:30 pm, through May 12, Showcase Theatre, 430 Mason, SF, \$4.50-\$5.50 general, discounts for seniors, students, unemployed and PAS voucher holders, 421-6162

★ **Two Gay One Acts**: the Asian American Theater Workshop presents the Bay Area premieres of Alberto Isaac's "Coda" and Paul Lim's "Points of Departure," both about gay Asian Americans, directed by Rodney Kegeyame, production plays Fri-Sat, 8:30 pm, plus Sun., 7:30 pm, through April 22, 4344 California, SF, \$4 or PAS voucher, 752-8324

★ **"Philadelphia, Here I Come!"**: Hillbern Theatre presents Brian Friel's drama about a young Irishman's impulsive emigration to America, directed by Ed Pliska, production plays Fri-Sat, 8:30 pm, through April 21, 1285 East Hillsdale, Foster City, \$4 general, \$3.50 students, \$3 seniors, 349-6411

★ **"A Taste of Honey"**: The SF Actors Ensemble presents Shelagh Delaney's comedy about an unlikely couple examining their need for love and independence, directed by Alme Backer, production plays Fri-Sat, 8 pm, Sun. at 3 pm, through April 15, 2940 16th St., SF, \$3-\$4 general, \$2 students and seniors or PAS voucher, 861-9015

★ **"Hothouse"**: Julian Theatre presents the West Coast premiere of Megan Terry's drama about three generations of strong, life-loving women from a small fishing town in Washington, directed by Marlen Hampton, production plays Thurs-Sat, 8 pm, plus Sun., 3 pm, through April 7, 953 De Haro, SF, \$3.50-\$4.50 general, \$1 discount for students and seniors, or PAS voucher, 552-3541

★ **"Hello and Goodbye"**: Studio Eramoe presents Athol Fugard's comedy about the reunion of a brother and sister after their father's death, directed by Anne Sessions, production plays Fri-Sun., 8:30 pm, through April 1, Project Arteud, 401 Alabame, SF, \$3.50 or PAS voucher, 847-8098

★ **"The Visit"**: American Conservatory Theatre presents Friedrich Durrantmatt's drama about the world's wealthiest women who returns to the town that humiliated her years before, seeking vengeance, the production plays in repertory Mon-Thurs, 8 pm and a Sat. matinee, 2:30 pm (\$7-\$10), Fri-Sat, 8:30 pm (\$8-\$11), plus a Wed. matinee at 2 pm (\$8-\$9), through May 29, Geary Theatre, Geary at Mason, SF, call 673-6440 for individual performance dates

★ **"Hosee"**: the Palo Alto Players present R. Jeffrey Patnaude's rock musical, a modern-day morality play in which good (the prophet Hosee) does not completely vanquish evil (the anti-Christ Baal), directed by David Montroni, with musical arrangements by Don Harriss, production plays Fri-Sat, 8:30 pm, Wed-Thurs., 8 pm and Sun. at 2:30 pm, through March 31, Palo Alto Community Theatre, 1305 Middlefield, Palo Alto, \$7, 324-1933

★ **"The Little Foxes"**: Manhattan Playhouse presents Lillian Hellman's drama about an unscrupulous Southern family, production plays

Fri-Sat, 8:30 pm, through March 31, with a matinee April 1, 3 pm, Manhattan et West Beyshore, Palo Alto, \$4.75 general, \$4 seniors, \$3.50 students, 322-4589

★ **"Venities"**: the Center for the Performing Arts presents a comic drama, directed by Renee Peterson, production plays Fri-Sat, 8 pm, through April 7, 287 Buena Vista, Mill Valley, \$3.75 general, \$2.50 students and seniors, \$1.50 children, 383-7074

★ **"Duykers the First"**: Actor-vocelist John Duykers stars in the world premiere conceived and directed by George Coates, an experimental performance etier, production plays Thurs-Sat, 8 pm, through March 31, Intersection Theater, 756 Union, SF, \$3.50 or PAS voucher, 845-3180

★ **"The Old Lady Shows Her Medele"**: Jack Anderson directs J.M. Barrie's play set in World War I, production plays Fri-Sat, 8 pm, in an open-ended engagement, Open Theater and Cafe, 441 Clement, SF, \$3.50, 386-3086

★ **"Dislocation and Sebastian"**: Gay Community Center presents the premiere of Seth Dennis Santos's allegory about sex, religion and political intrigue, directed by Dennis Paddie, production plays Thurs-Sun, 8 pm, through March 31, 300 Grove, SF, call 863-9890 for ticket information

★ **"The Tavern"**: Berkeley Repertory Theatre presents George M. Cohan's mystery-comedy set in a tavern on a stormy night, where a vagabond, a confused woman and the state governor and his wife all seek shelter, directed by John Raymond Friemann, production plays Tues-Sat, 8 pm, Sun. 2 and 7 pm, through April 15, 2980 College, Berk., \$5.50-\$8, 845-4700

★ **"omegAlpha"**: Dr. Wayne Rood presents the world premiere of his arrangement of the apocryphic vision of the first century mystic, John, based totally on the last book of the New Testament, the production features lesser beams, synthesizer music, choral speaking, dance and drama, playing Thurs-Sat, 8 pm, Sun., 7:30 pm, through April 8, Trinity Center, Dane at Durant, Berk., \$3.50, \$1 discount for students and seniors or PAS voucher plus \$1, 848-0528

★ **"Two Gentlemen of Verone"**: Wm. Shakespaera & Friends, a new theater company, presents Shakespeare's comedy as its first production playing in repertory Thurs-Sat, 8 pm and Sun., 7:30 pm, through April 20, The Oida Vanatian Bakery Theatre, 2202 Powell, SF, \$2.75-\$3.25, 431-7600

★ **"The West Street Geng"**: Theatrea Rhinoceros, a two-year-old gay theater company, presents Doric Wilson's comedy about the gay bar scene in New York, directed by Allan Estes, production plays Thurs-Sat, 8 pm, through March 31, Black and Blue (a gay bar) 8th St. at Howard, SF, \$4 (includes a drink from the bar), 621-3911

★ **"Rosencrantz and Guildenstern are Dead"**: Actors' Ark Theatre presents Tom Stoppard's drama about Hamlet's two treacherous friends, directed by Ugo Baldassari, production plays Thurs-Sat, 8:30 pm, through March 31, Epic West, 2640 Collage, Berk., \$4.50 general, \$3.50 students and seniors, or PAS voucher, 549-1844

★ **"Hotel Universe"**: StageGroup Theater presents Phillip Berry's play about the last generation of young, rich Americans during the Jazz Age and a transformation that takes place above the Mediterranean, directed by Wandall Phillips This is the first production in StageGroup's new downtown theater, on the site of the old San Francisco Press Club, production plays 8:30 pm, through April 28, 449 Powell, SF, \$3.50 or PAS voucher, 433-1226

★ **"The All Night Strut"**: Fren Charnas conceived, directed and choreographed this salute to the music of the Thirties and Forties, performed by four singaridancars direct from a long engagement in Boston, performances are scheduled Tues-Thurs, 8 pm and Sun. (\$8.50-\$9.50), 7:30 pm, and Fri-Sat, (\$9.50-\$10.50), 7:30 and 10 pm, through April 15, On Broadway Theatre, 435 Broadway, SF, call 398-0800 for ticket information

★ **"The Abdication"**: Eureka Theatre presents the West Coast premiere of Ruth Wolff's drama about Queen Christina of Sweden and her passionate friendship with Cardinal Azzolino, set in 17th century Rome, directed by Julie Hebert, production plays Thurs-Sun, 8 pm, through April 2, 2299 Market, SF, \$4-\$5, 863-7133

★ **"Cascendo"**: Theater/Kryslac presents its adaptation for the stage of the original radio play by Samuel Beckett, production plays Thurs-Sat, 11 pm, through March, Intersection, 756 Union, SF, 397-6061

★ **"The Lion in Winter"**: The Unicorn Stage Company presents its first SF production, James Goldman's drama about Henry II, and his queen, Eleanor of Aquitaine, and their three sons, Richard the Lionhearted, Geoffrey and John, production plays Fri-Sat, 8 pm, in an open-ended engagement, 141 Leavenworth, SF, \$4 or PAS voucher, 648-9186

★ **"Menifesto"**: Lilith, A Woman's Theater Collective, presents Dacia Marelli's Italian play about a feisty working-class girl growing up in modern Italy, directed by Terry Baum, production plays Fri-Sun, 8 pm, through April 1, Live Oak Theatre, 1301 Shettuck, Berk., \$3 or PAS voucher, free childcare, Fri., 824-6298, or 647-5289

★ **"Bardo"**: Yelfa Corteen performs her solo dance theater piece about the journey from death to life, based on the Tibetan Book of the Dead, production plays Fri-Sat, 8:30 pm, through March 31, The Performance Space, 1350 Waller, SF, \$3 or PAS voucher, 285-3719

★ **"Alice in Wonderland & Through the Looking Glass"**: the former Bureau of Western Mythology has now changed its name to Bay Theatre Collective. The group presents its latest production, the well-known Lewis Carroll tales, production plays Fri-Sat, 8:30 pm, Sat, 2 pm, Sun., 7:30 pm, through April 1, Bldg 310, Fort Mason, \$3.50 general, \$2.50 children under 12,

Lagune et Marine, SF, 858-2132 Tues/27-Wed/28, noon, Student Union Amphitheatre, San Jose State University, free (408) 277-2807

★ **"The Neon Woman"**: Divine, the 300-lb star of "Pink Flamingos," and other underground "trash chic," masquerades as Flesh Storm (Divine is actually a man), in Tom Eyan's outrageous comedy, directed by Ron Link, production plays Tues-Fri, 8:30 pm (\$8-\$10), Sat., 8 and 10:45 pm, (\$9-\$10), Sun., 3:30 (\$8-\$7), and 7:30 pm (\$8-\$9), Alcazar Theatre, 650 Geary, SF, 775-7100

★ **"Perils of Penelope"**: Geslighter Theater presents an endangered heroine-silly villain melodrama, Fri-Sat 8:30 pm, through March 30, 400 East Campbell, Campbell, \$4, (408) 378-9721

★ **"The Lion in Winter"**: Los Altos Theatre presents James Goldman's drama about an early British king and his family, production plays in repertory Thurs-Sat, 8 pm, through March 30, Conservatory Theatre, 97 Hillview, Los Altos, \$4, 941-LACT

★ **"God's Favorite"**: Los Altos Theatre presents Neil Simon's comedy based on the book of Job, playing in repertory Thurs-Sat, 8 pm, through May 4, Conservatory Theatre, 97 Hillview, Los Altos, \$4, 941-LACT

★ **"Irving Berlin in Revue"**: pays tribute to the popular songwriter to celebrate his 90th birthday, produced and directed by Berry Koron, who also performs at the keyboards during the show, production plays Thurs-Mon, 8:30 pm, in an open-ended engagement, Ch. Chl Theatre Club, 440 Broadway, SF, \$6.50-\$7.50, 392-6213

★ **"The Fantasticks"**: the long-running off-Broadway musical about adolescents growing up, directed by Ward Beker, plays Tues-Fri, 8:30 pm, Sat., 7 and 10:30 pm, plus Sun., 3 and 7:30 pm, in an open-ended engagement, Cannery Theatre, 2801 Leavenworth, SF, \$7-\$9, 441-8800

★ **"Beach Blanket Babylon Goes to the Stars"**: Stava Silver presents the latest incarnation of the long-running musical, "Beach Blanket Babylon Goes Bananas," with Snow-White-in-Tinseltown theme. Written and directed by Stava Silver, production plays Wed-Thurs., 8 pm, Fri-Sat, 8 and 10:30 pm plus Sun. at 3 pm (family matinee) and 7:30 pm, Club Fugazi, 678 Geary, SF, \$8-\$8.50, 421-4222

FINAL PRODUCTIONS

★ **For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf**: the record-breaking choreopoem about the experiences of black women, by Ntozake Shange, was extended twice during its run at the Geary Theatre last summer and is now back at the Marines' Memorial Theatre, the ACT-sponsored production plays Tues-Thurs, 8 pm, Fri., 8:30 pm, Sat. 7 and 10 pm, Sun., 3 and 7:30 pm, through March 25, Marines' Memorial Theatre, Sutter at Mason, SF, \$8-\$12, 673-6440

★ **"Toys in the Attic"**: SF Repertory Company presents a return engagement of its well-received production of Lillian Hellman's drama directed by Michelle Truffaut and starring the original cast of the last summer's production, playing Fri-Sun, 8 pm, through March 25, 4147 19th St., SF, \$4.50 or PAS voucher 863-4859

★ **"Heartbreak House"**: American Conservatory Theatre presents George Bernard Shaw's "fantasia in the Russian manner on English themes, about cultured, leisured Europe" hovering on the brink of WWI, directed by Allen Fletcher, production plays in repertory, Mon-Thurs, 8 pm and a Sat. matinee 2:30 pm (\$7-\$10), Fri-Sat, 8:30 pm (\$8-\$11), plus a Wed. matinee at 2 pm (\$6-\$9), through March 23, Geary Theatre, Geary at Mason, SF, call 673-6440 for performance dates

★ **"Will Auntie Face Justice?"**: the new bilingual (Chinese-English) play set to music features kung fu, exotic animals and costumes, production plays Fri-Sat, 8:30 pm, Sun., 2:30 pm (\$8-\$11), plus a Wed. matinee at 2 pm (\$6-\$9), through March 25, Buddha Universal Church, 720 Washington, SF, \$6-\$10 reserved, \$5 general, 982-6116

★ **"The 5th of July"**: American Conservatory Theatre presents the West Coast premiere of Lanford Wilson's comedy-drama about a reunion of Sixties radicals from Berkeley, production plays in repertory, Mon-Thurs, 8 pm and Sat. matinee at 2:30 pm (\$7-\$10), Fri-Sat, 8:30 pm (\$8-\$11), plus a Wed. matinee at 2 pm (\$6-\$9), through March 23, Geary Theatre, Geary at Mason, SF, call 673-6440 for individual performance dates

★ **"Beatiemanie"**: is a multimedia sound and light show, featuring a slide show of 4,600 color images, rear screen projectors and 29 songs performed by four surrogate Beatles who sound uncannily like the real thing" (just had to quote the press release there) The whole show was created by Jules Fisher, with New York deejay Murray the K as consultant. Performances are scheduled Tues-Fri, 8 pm, Sat, 2 and 10 pm plus Sun. at 7 pm, through March 25, Orpheum Theatre, 1192 Market, SF, \$9-\$15, 552-4003

★ **"Lovers and Other Strangers"**: the Community Theater presents a comedy about love gone wrong, Thurs-Sat, 8 pm, preceded by cocktail at 6 pm and dinner at 7 pm, through March 24, Rengstorff Park Recreation Center, 201 South Rengstorff, Mountain View, \$12.50 (includes dinner), 969-3890

★ **"Wine in the Wilderness"**: Black Repertory Group presents Alice Childress's drama about the need for black identity in Harlem of the Sixties, directed by Jen-Taylor Blythe, playing Thurs-Sat, 8:15 pm, through March 24, 1719 Alcatraz, Berk., \$3.50 general, \$2 students, 99¢ seniors, 547-9412

★ **"Sight Lines"**: Magic Theatre presents Mark Eisman's drama about the real and allegorical effects and experiences of blindness, production plays Thurs-Sun., 8:30 pm through March 25, Fort Mason, Bldg 314, Lagune et Marine, SF, \$5 general, \$4 students and seniors or PAS voucher, 885-9928



ON ALL DOWN AND POLAR GUARD CLOTHING • 65/35 PARKAS



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THEATER

"The Play's the Thing": California Actors Theatre presents Ferenc Molnar's play, playing Tues.-Fri., 8 pm, Sat., 2, 5 and 8:30 pm, Sun., at 7 pm, through March 25, Old Town Theatre, 50 University, Los Gatos, \$4.75-\$9.75 general, student rush (five minutes before showtime), \$3.25, (408) 354-6057.

SHORT RUN PRODUCTIONS

★ **"Voices for Japanese America":** SF Center for Japanese American Studies presents the Center Players in Hiroshi Kashigawa's drama based on documents of Japanese Americans imprisoned during WWII, Wed/28, 7:30 pm, North Beach Branch Library, 2000 Mason, SF, free, 391-9473.

A Party with Betty Comden and Adolph Green: the veteran musical theatre writers ("Singin' in the Rain," "Applause" and "The Band Wagon") throw a theatrical party of their songs, with a little dancing and repartee thrown in, Tues/27, 8 pm, Zellerbach Auditorium, UC Berk., \$5.50-\$7.50 general, \$4.50-\$6.50 students, 642-9988.

"The Avant Garden": a benefit evening featuring "The Life, Times and Trial of Diego Rivera (y Frida Kahlo)" by Lynn Loidier, "Palenque—Possible Music for a Silent World" by Betty Anne Wong and Linette Lee, and "Possible Dance for a Still World" by Kim Pauley, total theater of live music, tape music, poetry, environmental sound, dance, narrative, film, lightscapes and projections, Sun/25, 3 pm, Dove Hall, 3543 18th St., SF, \$2.50-\$5, benefits the Women's Building, childcare, 863-5255.

"The Liberation of JML": the Julian Theatre's New and Experimental Series (Next), presents George Crowe's frontier office fantasy about the dreams of corporate success and, at the same time, a cowboy life, of an office worker, production plays Sun/25-Mon/26 and April 1-2, 8 pm, 953 De Haro, SF, \$2, 647-8098.

"The Belle of Amherst": Elizabeth Montley plays the New England poet Emily Dickinson, in a one-woman show, production opens Fri/23 (\$6) and plays Sat/24, Thurs/29-Sat/31, 8 pm, Villa Montalvo, between Los Gatos and Saratoga, \$4, (408) 249-8330.

"The Little Foxes": drama students present Lillian Hellman's award winning drama about an unscrupulous Southern family, directed by Deni Deutsch, production plays Wed/21-Sat/24, 8 pm, Arena Theatre, SFSU, 1600 Holloway, SF, \$3, 585-7174.

PERFORMANCE ART

Joan Jonas: the internationally known multimedia artist presents a performance of her adaptation of the Grimm's fairy tale, "The Juniper Tree," Thurs/29, 7:30 pm, SF Art Institute, 800 Chestnut, SF, \$3, 771-7020; Joan Jonas holds a three-day workshop (Mon/26-Wed/28, \$20), and public discussion of her work, Fri/30, 8 pm, 80 Langton Street, SF, \$2 general, \$1 members, 626-5416.

★ **Alice Farley:** the surrealist artist presents a program of dance, theater and mime, Tues/27, 7:30 pm, SF Art Institute, 800 Chestnut, SF, free, 771-7020.

Dan Akee: performs sculptural live performance, sponsored by the SF Art Institute, Sun/25, 8 pm, American Indian Center, 225 Valencia, SF, \$2, 771-7020.

★ **Spring Equinox Celebration:** the Bay Area Poets' Coalition presents a poetry for the stage program with actors Gerald Monroe and Anita Patterson, as well as readings by poets Dan Brady, Rick Eyrer and Millea Kenin, plus 2½ hours of open readings, Sat/24, 1-5 pm, Fort Mason, Marina at Laguna, Bldg 310, SF, free, 832-8030 or 654-5631.

"Pause Still": Theresa Hak Kyung Cha uses visual images and an audio track in her performance piece, Sat/24, 8 pm, 80 Langton Street, SF, \$2 general, \$1 members, 626-5416.

"What If...?": Los Angeles artist Phil Garner presents a live performance with videotape about future art terrorist groups in Los Angeles, Fri/23, 8 pm, 80 Langton St., SF, \$2, 626-5416.

CHILDREN'S PRODUCTIONS

★ **Trilp Trap Troupe:** the puppet show/film group of Children's Librarians presents a program for children aged three years and up on the theme of "catch me if you can," with the films, "The Monkey and the Crocodile," "The Gingerbread Boy," and "The Gunniwolf," Fri/23, 3:30 pm, Visitation Valley Branch of the Public Library, 45 Leiland, SF, free, 239-5270.

"The Snark in Wonderland": California Actors Theatre Children's Theatre presents its latest play for children, Sat/24-Sun/25, 1:30 pm, Old Town Theatre, 50 University, Los Gatos, call 354-6057 for ticket information.

COMEDY/CABARET/MIME

Robin Williams: the SF comedian who made good as Mork on the television series performs stand-up comedy Thurs/29-Sun/1, 8:30 pm and 11 pm, Boarding House, 960 Bush, SF, \$7.50, 441-4333.

"The Whole Town's Talking": Nepenthe Productions presents the premiere engagement of a new multi-media musical by Kenneth Vega, production opens Wed/28 and plays Wed, 8 pm, through May 9, Chez Jacques, 1390 California, SF, call 775-7574 for cover charge.

★ **Gaetana:** the SF street and stage mime end clown uses poetry, music and mime in her vignettes on everyday life, Mon/26, 10:15 am, Meadowlands Assembly Hall, Dominican College, Grand off Hwy 101, San Rafael, free, 457-4440.

Comedy Benefit Show: Lorenzo Mataran is the emcee at this benefit show for the comedy newsletter, "Immediate Release," with a line-up of over a dozen comedians, including Jim Giovanni, Jack Marion, Mike Davis and A. Whitney Brown, Mark Miller, Bob Harlan, Mel Green and Billy Brown, Snow, Peter Crabbe, Darryl Henriquez, Jack Aerol, Clarence Sterling, Hilda, V. Sande Childers, Bobby Slayton, Michael Markham and Joel Berman, Mon/26, 9 pm, Punch Line, 444 Battery, SF, \$3, 397-4336.

"Dykes on Wry (hold the mayo): Joyce Freedman, Ann Kennedy, Susan King, Jill Rose and Jan Stafford bill their show as "satire, a little romance and a lotta music," relevant to the daily lives of women, Sun/25, 9 pm, Artemis Society, 1199 Valencia, SF, call 647-4144 for cost.

Bill Kirchenbauer: the comedian seen as Tony Roletti on "America 2Nite" performs stand-up comedy, Fri/23-Sat/24, 8:30 and 11 pm, The Boarding House, 960 Bush, SF, \$5, 441-4333.

The Whole Works Theatre: Michelle Simon and Elaine Magree use song, dance, drama and comedy to explore life, Fri/23, 8:30 pm, The Pacific Center, 2329 San Pablo, Berk., \$2, women only, childcare available, 535-1418, Fri/30, 9 pm, The Artemis Society, 1199 Valencia, SF, \$2, women only, 535-1418.

Dr. Winslow's Miracle Medicine Show: just like the good old days of the Wild West, Sat/24, 1 and 3 pm, Willows Theatre, 1975 Diamond, Concord, call 798-6526 for ticket information.

Plutonium Players: the anti-nuclear comedy group presents "King Tut Meets the Rockefeller Dynasty or The Rocky Hieroglyphic Show," plus assorted comic bits and pieces, Thurs/22, 8 pm, Marina Music Hall, Bldg 314, Fort Mason, Laguna at Marina, SF, \$1.50 or PAS voucher, 482-5537.

Gavin MacLeod: the star of the television show "Love Boat" sings and dances, mimes and plays burlesque and comedy, daily through Wed/28 (except Mon.), 9:30 pm and midnight, Venetian Room, Fairmont Hotel, California at Mason, SF, \$12.50-\$15, 772-5163.

Snow: the comedian claims she performs "high-class sleazy comedy, a show of fun, music, end dirt," Fri/23 and April 6, 10 pm, Chez Jacques, 1390 California, \$3, 775-7574.

★ **Black Box Theater:** Little High, an improvisational group, performs skits based on audience suggestions, Sun., 5 pm, the Fallout Club, 1039 Ocean, SF, free, 334-4060.

Thieves Theatre Company: the four-man comedy troupe, directed by Ellen Ernest, perform two one-act comedies on alternate weekends at the SF Repertory Theatre, "King Arthur and the Quest of the Key of Chastity," alternates with the musical melodrama, "Calico Jim," weekends in an open engagement, midnight, 19th St. at Collingwood, SF, \$2.50, 863-4659.

The Punch Line: SF's first all-comedy nightclub featuring different stand-up comedy acts each week, Wed.-Sun., 9 pm, with additional shows Fri.-Sat., 11 pm, open mike performances follow the 9 pm show on Sun., comedy benefit Mon/26, see above, 444-A Battery, SF, \$3, 397-4336.

★ **Papaya Juice:** a new comedy group performs skits based on audience suggestion, Wed., 9 pm, Holy City Zoo, 408 Clement, SF, free, 752-2846.

★ **SF Funnies:** a group of stand-up comedians perform singly, Sun.-Mon., 9 pm-2 am, plus open mike, Tues., 8:30 pm, Holy City Zoo, 408 Clement, free, 752-2846.

Mabuhay Gardens: cheap dinner show with eight coarse acts, plus dinner and a glass of wine, Fri.-Sat., 8:30 pm, 443 Broadway, SF, \$4.95, 956-3315.

★ **Boarding House Comedy Showcase:** John Cantu hosts a "seminar for laughter of other people," featuring open mike (Thurs.), professional comedians and drop-in guests (Fri.-Sat.), shows at 9:30 pm, below the Boarding House, 960 Bush, SF, free, 441-4333.

Spaghetti Jam: performs improvisational comedy skits, Fri.-Sat., 9 pm, plus a free "Midnight Show," at 11:30 pm, Jam members conduct a workshop on improvisational basics, Mon. 8:30 pm, Old Spaghetti Factory, 478 Green, SF, \$2, 626-8696.

Stand-Up Comedians: perform at the Other Cafe, Wed. and selected Fri., 9:30 pm, 100 Carl, SF, call 681-0748 for cover charges.

Flash Family: presents an improvisational show of theater and comedy from audience suggestions, Thurs., 9 pm, Old Spaghetti Factory, 478 Green, SF, \$2, 421-0221.

"A Traveling Carnival Show": David Reigh, Keren Nichols and Tim Morrissey star in a new musical-cabaret show of the Old West, accompanied by Alan Choy on the piano, Fri., 8 pm, Chez Jacques, 1390 California, SF, call 775-7574 for ticket information.

NOTES

Storyteller Techniques: the Parks Department sponsors a new class for adults in storytelling that includes six workshops in selecting stories, learning them, bibliographies and practice, Thurs/29 and continuing Thurs., 10 am-noon, Recreational Arts Building, 50 Scott, SF, \$10, 558-3601 or 731-5354.

Skiing and Seeing Plays: attend plays at the Ashland Shakespearean Festival, go to lectures given by five experts and ski Mt. Ashland at one of four ski and see programs, March 25-30, March 24-28, April 6-8 or April 8-13. For more information write Pamela Smart, P.O. Box 13863, UC Santa Barbara 93106, (805)961-2457 or 961-2911.

Playwrights' Reading Workshop: Kate Swackhammer leads a workshop of readings of new plays, Sat/24, 8 pm, Common Arts, 2218 Acton, Berk., 843-4010.

★ **Theater Programs for Seniors:** "Art in Theater," Fri/23, 8:30 pm (50¢), "One-Act Plays," Sat/24, 7:30 pm (\$1), Central YMCA, 220 Golden Gate, SF, 885-0460.

Auditions for Three One-Acts: presented by the Buriel Clay Theatre Company, Thurs/22-Fri/23, 6-8 pm and Sat/24, 1-4 pm, Western Addition Cultural Center, 762 Fulton, SF, 921-7976.

"The Dramatic Event": A Discussion of the Elements of Performance: Friends of American Conservatory Theatre concludes its annual series of Thurs. lectures, conducted by Charles R. Lyons of the Stanford drama department, Thurs/22, 8 pm, discussion on the text and the spectator in "Heartbreak House," followed by coffee and informal talk with Lyons, Fireman's Fund Forum, 3333 California, SF, call 771-3880.

for ticket information.

Gilbert & Sullivan Auditions: for the Lamplighters production of "Utopia, Limited," Mon/26-Wed/28, 7:30-10:30 pm, Presentation Theater, 2350 Turk, SF, call 621-3685 for an appointment.

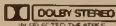
★ Indicates general admission of \$1 or less.
—Susan Shepard

Friday, March 23

Special Sneak Preview at 8:00 P.M.

Before the word spreads,
Before the excitement starts,
Before the crowds form,
Before anyone else.
See...

HURRICANE

DINO DE LAURENTIIS PRESENTS "HURRICANE" STARRING JASON ROBARDS • MIA FARROW • MAX VON SYDOW
TREVOR HOWARD • TIMOTHY BOTTOMS • AND INTRODUCING DAYTON KAYNE • PRODUCED BY DINO DE LAURENTIIS
DIRECTED BY JAN TROELL • SCREENPLAY BY LORENZO SEMPLE, JR. • EXECUTIVE PRODUCER LORENZO SEMPLE, JR.
DIRECTOR OF PHOTOGRAPHY SVEN NYKVIST, A.S.C. • FAMOUS FILMS PRODUCTIONS N.V. • A PARAMOUNT RELEASE
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THIS MAJOR STUDIO SNEAK PREVIEW WILL BE
PRESENTED IN 70mm AND SIX-TRACK 

A BLUMENFELD THEATRE
ROYAL
POLK AND CALIFORNIA 474-2131

"Norma Rae" will be shown
immediately following sneak preview

DANCE / BOOKS & WRITERS / RADIO

D

DANCE

Marin Civic Ballet: performs six ballets ranging from classical to contemporary. Fri/23, Sat/24, 8 pm, Fine Arts Theater, College of Marin, Kentfield, \$4, 485-9385.

Moving Space: presents a modern dance concert, with three works choreographed by Marcia Sakamoto, Fri/23, Sat/24, 8:30 pm, Margaret Jenkins Dance Studio, Inc., 1590 15th St., at Mission, SF, \$3.50 or PAS, 863-7580 or 655-9646.

San Francisco Dance Theater: presents works by Penelope Laigos Johnson and Carol Thaler, Catherine Sim and Sharonjean Leeds, Fri/23, Sat/24, Fri/30, Sat/31, 8:30 pm, 1412 Van Ness Ave., SF, \$5 general, \$2.50 seniors, PAS, 673-8101.

SF Ballet: performs Christensen's "Scarlati Portfolio," Robert Gladstein's and Igor Stravinsky's "Capriccio," and Tomm Ruud's "Trilogy" and Michael Smuin's "Medea," Fri/23, 8 pm, Flint Center, 21250 Stevens Creek Blvd., Cupertino, \$11-\$16.50, (408)268-6475. The same program is performed Tues/27, 8:30 pm, War Memorial Opera House, Van Ness at McAllister, SF, \$2-\$21, 431-1210 and Fri/30, Zellerbach Auditorium, UC Berk., \$6-\$12.50 general, \$5-\$10 student, 642-9988.

Ethnic Dance Festival: the second annual festival includes 16 local companies in four performances. The first two feature The Asian American Dance Collective (Okinawan), Grupo Utrera (Andalusian Gypsy), Michiya Hanayagi Japanese Dance Studio and Kos-Kadas (Middle and Near Eastern), Sat/24, 8:30 pm, Chinese Cultural Center, 750 Kearny, SF, Khadra Ethnic Music and Dance Ensemble (Georgian), Chinese Performing Arts Ensemble, Ami Folk Troupe (Israeli), Sun/25, 2 pm, Bayview Opera House Theatre, 4705 3rd St., SF. All performances \$1 or PAS, 931-0984.

Jane Brown: performs "Medea" and "Abstracts" in an evening of solo dance sponsored by the Lesser Oakland Dance Theatre, Sat/24, 8:30 pm and Sun/25, 7:30 pm, Lesser Oakland Dance Theatre, 4226 Park Blvd., Oakl., \$3.50 general, \$2.50 children 12 and under, PAS plus \$1, 530-6611.

Canto A Chile Y Nicaragua: (A Song for Chile and Nicaragua) a cultural evening with poets Diane di Prima, Janice Mirikitani and Roberto Vargas, music by Pueblo Unido and Jon Fromer and dance by the Xicanindia Dance Col-

lective, Sat/24, 8 pm, Mission Cultural Center, 2668 Mission, SF, \$3 general, \$2 students and seniors, 821-1155.

Dance Benefit for Milk/Moscone Funds: presented by the San Francisco Dance Theater with a preview of new works by director Penelope Laigos Johnson and choreographer Carol Thaler, plus other works, Sun/25, 8:30 pm, SF Dance Theater Studio, 1412 Van Ness, SF, \$5 general, \$2.50 seniors, PAS, 673-8101.

"The Avant Garden": a benefit for the Women's Building featuring "The Life, Times and Trial of Diego Rivera (y Frida Kahlo)" by Lynn Lonidier, "Paleque—Possible Music for a Silent World" by Betty Anne Wong and Linette Lee and "Possible Dance for a Still World" by Kim Pauley, a total theater of live music, taped music, poetry, dance, narrative, film, lightoptics and projections, Sun/25, 3 pm, Dove Hall, 3543 18th St., SF, \$2.50-\$5, childcare available by reservation, 863-5255.

Mostly Women Moving: the San Francisco-based improvisational dance group performs Fri/30-Sat/31, 8:30 pm, Mangrove Studio, 2840 Mariposa, SF, \$2.50 or PAS, 863-8462.

Rodeo ex Machina Dance Company: in concert, Fri/30-Sun/1, 8:30 pm, Margaret Jenkins Dance Studio, 1590 15th St., SF, \$4 or PAS plus \$1.50, 863-7580.

WORKSHOPS/CLASSES

The Studio: continues its spring celebration with free dance classes through Sat/24, jazz, modern and ballet, 3316 24th St., SF, 826-4266.

"Counterpoints in Dance": is a series of three workshops examining the components of dance style, "Correspondance," the second workshop, focuses on the stylistic content of the Mercury Moving Company and Wendy Rogers's Dance Company by leading participants through a dance sampler of methods to illustrate the typical rehearsal process of each company, sponsored by California Dance Educators Association, Fri/23, 2-5 pm, Sonoma State University, Physical Ed Bldg., Rm 1, 1801 E. Cotati, Sonoma, \$5 general, \$3.50 Sonoma State students, \$2.50 CDEA members, (707)664-2474.

Free Disco Workshop: two four-week classes in disco dancing start Sat/24 at 10 am and 1 pm, Laney College, 900 Fallon, Oakl., 834-5740, pre-registration required.

Workshop in Children's Dance: sponsored by the California Dance Educators Association for instructors of children's dance in public schools and community centers, Sat/24, 8:30 am-4 pm, Hammer Elementary School, 1325 Bourne Dr., San Jose, \$7.50 general, \$5 CDEA members, 457-2445.

SF Dancers' Workshop: begins its spring classes including classes in movement ritual, design performance evaluation and moving visualizations, classes start Mon/26, SF Dancers' Workshop, 321 Divisadero, SF, \$50-\$80, 626-0414.

Dance Criticism Seminars: see cen-

terfold box

Dance Exercise Program: a six-week class at the Central YMCA, simple vigorous routines choreographed to music, Tues/27, 11:30 am, YMCA, 220 Golden Gate, SF, 865-0460.

Choreographics, Inc.: sponsors modern dance classes taught by members of the Wendy Rogers Dance Company, beginning and intermediate modern dance Thurs at 6:30 and 8 pm and beginning modern dance Saturdays at 10 am, beginning Thurs/29, 1187 Shattuck, Berk. \$27 for nine-week session or \$3.50 per class, 524-7476.

B

BOOKS & WRITERS

READINGS/PERFORMANCE

A Poetry Reading for Women: with Cherrie Moraga Lawrence and Aurora Levins Morales, coffee, food and discussion, Fri/23, 7:30 pm, Al Junaina Restaurant, 2953 Telegraph (near Ashby), Berk., \$1-\$5 sliding scale, 849-4087, call to arrange for sign language interpretation, wheelchair accessibility, childcare and tickets.

***Finnegans Wake:** amateur readings of James Joyce. Friday evenings through March, 7:15 pm, Starry Plough Pub, 3101 Shattuck Ave., Berk., 848-7812.

***Spring Equinox Celebration:** sponsored by the Poets' Coalition, featuring Dan Brady, Rick Eymer, Millea Kenin and "Poetry for the Stage" with Gerald Monroe and Anita Patterson, plus 2 1/2 hours of open reading, Sat/24, 1-4

pm, Fort Mason, Bldg 310, 3rd floor, Laguna at Marina free, 771-6711.

Canto A Chile Y Nicaragua: (A Song for Chile and Nicaragua), a cultural evening of poetry, music and dance featuring poets Diane di Prima, Janice Mirikitani, Roberto Vargas, music by Pueblo Unido and Jon Fromer and Xicanindia Dance Collective, Sat/24, 8 pm, Mission Cultural Center, 2668 Mission, SF, \$3 general, \$2 students and seniors, 821-1155.

***"Open Mike":** an ongoing poetry reading, is held every Sunday from 3 to 8 pm, Peta's Jazz Club, Columbus and Washington Square, SF, free 982-4999.

Music and Poetry: with Jan Stafford, Jill Rose, Susan King and Lynda Larmey & Kalinn Lashley, Sun/25, 9 pm, Artemis Society, 1199 Valencia, SF, \$1.50, 647-4144.

***Music/Fairytales:** from around the world with storyteller Jeanne Choy Tate and auto-harpist and vocalist Susan, Mon/26, 8 pm, Network Coffeehouse, 1036 Bush, SF, 50¢, 989-6097.

***"Remembering the Sixties":** Dennis Kaplan reads excerpts from his novel "Spontaneous Coffee, Contrived Tea," about a complacent college student who must reevaluate his life after losing his draft deferment, Mon/26, 9:30 am and 7 pm, "Final Dratt," radio station KALW 91.7 FM.

***Kerry Tepperman and Lauren Liebling:** read their poetry, Tues/27, 7:30 pm, Richmond Branch, SF Public Library, 351 9th Ave., free.

***Rosmarie and Keith Waldrop:** poets and editors and publishers of Burning Deck Press books, read from their works, sponsored by the Poetry Center at SF State, Wed/28, 3 pm, Barbary Coast Room, Student Union, SF State, 1600 Holloway, free.

Judy Grahn and Juanita Orbelto: well-known feminist poet Grahn reads from her new work "The Motherfords," a matriarchal history, and other works, Orbelto, a classical guitarist and composer plays original compositions, Fri/30, 8 pm, Unitarian Fellowship, Cedar and

Bonita, Berk., \$2.50, women only, call ahead for childcare, 524-3692.

LECTURES/MEETINGS

Newsletter Publishing: learn editorial formats, information gathering techniques, graphics, layout, cost, printing and typesetting considerations, taught by Linda Nanfria, Mon/26 through April 30, 7-9:30 pm, Hastings School of Graphic Communications, 1390 E 32nd St., Oakl., call 534-5426 for reservation.

***Media Alliance:** holds a general meeting and discussion of media-related topics, Tues/27, 7:30 pm, Fort Mason Bldg 310, Laguna at Marina, SF, free, 441-2557.

***"Telltale: Conversations with the Wind":** a lecture by Doug Hollis Wed/28, 7:30 pm, San Francisco Art Institute, 800 Chestnut St., SF, free, 771-7020.

***Dorothy Bryant:** author of "The Kin of Ata are Waiting," talks about writing and publishing a novel, Thurs/29, Old Wives Tales, 532 Valencia, SF, free, call 552-1014 for time.

* Indicates admission of \$1 or less.
—Susan Ferrell

R

RADIO

FRIDAY/23

Woman-Made Music: features singer Tracy Nelson with selections from her early Mercury recordings, 10:30 am and 9:30 pm, KALW 91.7 FM.

DANCE

JANICE ROSS

PILOBOLUS DANCE THEATRE: THIS YEAR'S MODEL

"Walklyndon," a work choreographed collectively by its performers, Robby Barnett, Moses Pendleton, Michael Tracy and Jonathan Wolken, is structured similarly, only its "bits" are played for laughs rather than mood. In a lecture-demonstration earlier in the week, the Piloboli cited comic books as one of their main sources of inspiration, and whether they meant this facetiously or not, there is much of the cartoon, three-panel-punch-line quality to several of their works.

"Walklyndon" consists of a series of meetings and partings of an odd assortment of Sunday-jogger types. Two men stagger toward one another, wavering from side to side as they try to avoid each other, and pass only to continue staggering around invisible obstacles. Another pair swiftly brushes past one another only to abruptly lock feet and fall to their faces at the last moment.

Robby Barnett's 1971 solo, "Gcode," is similarly formless. Dressed only in white tights,

Barnett executes a series of physical feats such as rising slowly from a flat seated position to standing on one leg without using anything more than the muscle of one thigh to lift himself up. As in Daniel Nagrin's "Strange Hero," Barnett seems to be battling invisible forces as he tosses himself around the stage. But unlike Nagrin, Barnett never really dances, he is too busy just "doing" things.

"Shizen," the most recent work Pilobolus performed, is also their most humane. Choreographed and performed by Alison Chase and Moses Pendleton, "Shizen" has a mysterious and subtle beauty. It begins as a soft glow of light, like the dawning of the first day, illuminates the stage and the crouched figures of Chase and Pendleton. Nude, except for flesh colored bikini pants, they gradually progress from crawling quadrupeds to ambling bipeds. Their sense of curiosity about one another and the world around them suggests tenderness and a prehistoric as well as futuristic sense of discovery.

You Are A Rainbow

THE QUEST FOR CONSCIOUSNESS



Written, Produced and Directed by GEORGES T. PARUVANANI

With George Leonard, Michael Murphy, William Schatz, Anthea Lelander, Leonard Orr, Leo Sunshine, Paul Larson, Betty Fuller, Jan Ottmar, Janet Zuckerman, Gabrielle Rott, Tom Durkin, Bob Mitchell and featuring Ledaia, the Sals, Theta Seminars, Well Springs, Sun Seminars, Playground, Lelander, Leshmper, Rolling Massage and dancing.

Special Appearances by:
Maheshi Yogi, Ramesh and Guna Maheshi

Premiere: THURSDAY, MARCH 29th at 7 PM and 9:45 PM at
The York Theatre, 2789 24th Street, San Francisco

Show an introductory speech by George Leonard with Swami Muktananda

THE MEN: COMPLETION OF THE 30th YEAR OF THE 30th YEAR

THE MEN: COMPLETION OF THE 30th YEAR OF THE 30th YEAR

THE MEN: COMPLETION OF THE 30th YEAR OF THE 30th YEAR

THE MEN: COMPLETION OF THE 30th YEAR OF THE 30th YEAR

RED GLOW AND WHITE LIGHT: A short film on SWAMI MUKTANANDA by the Swami Muktananda

Tickets: \$1.50 Advance Tickets at all Bay outlets. Information: (415) 262-0116 or 545-0842

RADIO

Blind Athletes National Games: features swim workouts, wrestling preliminaries, gymnastics preliminaries and finals, 11 am, tape delay from Seattle, KOED 88.5 FM

Hit Parade: the top hits of 1965, the year rock began, the Beatles continued and the Stones made their big breakthrough, 5 pm, KPFA 94.1 FM

Jazz Revisited: "Parallels," two recordings each of "Somebody Else Is Taking My Place," "Who's Sorry Now," and "Boil Weevil Blues," 5 pm, KALW 91.7 FM

Golden State Warriors: vs Milwaukee in Oakland, 8 pm, KNBR 680 AM

Sears Radio Theatre: Adventure Night with host Richard Widmark features "The Mercenaries," starring Lloyd Bochner and Antoinette Bower, one of the world's most experienced mercenaries makes plans to conquer, with just 72 other hired soldiers, an entire island kingdom, 8 pm, KCBS 740 AM

1750 Arch St. Live: features Katrina Krinsky in a program of original works for solo piano with electronics, 8:30 pm, KPFA 94.1 FM

SATURDAY/24

Saturday's Child: "Australia," seven folktales from aborigines explaining "how things came to be," also includes examples of aborigine music and singing, 10 am, KALW 91.7 FM

Metropolitan Opera Live: performs Tchaikovsky's "Eugene Onegin," cast to be announced, 11 am, KKKH 95.7 FM and 1550 AM

SF Giants: vs California Angels in Phoenix, 11:40 am, KNBR 680 AM

Radio a la Carte: host Emmanuel on board the Jeanne D'Arc, French officers' training ship, 5 pm, KOED 88.5 FM

Jazz Alive! "The White House Jazz Festival," representing the history of jazz in just one evening, with President and Mrs. Carter joining Dizzy Gillespie and Max Roach for an impromptu "Salt Peanuts," 8:05 pm, KALW 91.7 FM

SUNDAY/25

SF Giants: vs California Angels in Phoenix, 11:40 am, KNBR 680 AM

Income Tax Clinic: live, call-in with IRS staff members in studio to answer questions on income taxes with moderator Chuck Finney, 2 pm, KOED 88.5 FM

Golden State Warriors: vs. Phoenix in Oakland, 3:45 pm, KNBR 680 AM

Bill Walsh, New 49ers Coach: appears on Dr. Lloyd Moglen's "Just You and Me" program, 4 pm, KKRX 1500 AM

Women as Keyboard Artists: a celebration of the unique and voluminous contributions women have made as keyboard artists in the jazz field features music from different times and different genres by Carla Bley, Joanne Brackeen, Barbara Carroll, Dorothy Donegan, Roberta Flack, Katrina Krinsky, Marian McPartland, Shelli Nan, Patrice Rushen, Nina Simone, Jessica Williams and Mary Lou Williams, hosted by Susan Sailow, 6:30 pm, KPFA 94.1 FM

Sunday Night Opera: features Verdi's "Otello," performed by soloists Renata Scotti, Jean Kraft, Placido Domingo, Sherrill Milnes, Frank Little and Paul Crook with the Ambrosian Opera Chorus and the National Philharmonic Orchestra, conducted by James Levine, 8 pm, KKKH 95.7 FM and 1550 AM

Right Livelihood: an exploration of the nature of work, leisure and time with persons who are adopting new models for themselves. The difference between needs and wants, the essentials of "success," making money, changing lifestyles, voluntary simplicity and more are explored with well-known and not-so-well-known practitioners including Dick Raymond, founder of Portola and creator of Briarpatch, Michael Phillips, author of "Seven Laws of Money," Bahaudin Alpine and Charles Albert Parsons, coordinators of the Briarpatch Network, and Tom Greenaway, former marketing director of Oil of Clay Cosmetics, 9-11 pm, KALW 91.7 FM

Rod Stewart: recorded in London, 9-11 pm, KSNB 95 FM

Robert Palmer: recorded at the Savoy, April 1976, 11 pm-midnight, KSNB 95 FM

MONDAY/26

Final Draft: "Remembering the Sixties," a complacent college student must reevaluate his life after losing his draft deferment. Dennis Kaplan reads excerpts from his novel "Spontaneous Coffee, Contrived Tea," 9:30 am and 7 pm, KALW 91.7 FM

"The Electric Kool-Aid Acid Test": by Tom Wolfe is featured on "Morning Reading," an excerpt from the book that put the hippie movement in perspective. Were you on the bus or off the bus? Only Ken Kesey knows for sure, 11 am, KPFA 94.1 FM

The Dylan Cult: by 1966, to the horror of folk music aficionados, Bob Dylan was playing almost nothing by rock 'n' roll. Youth finds identity and even leadership in the lyrics of Robert Zimmerman's tunes. "Desolation Row" runs through the minds of demonstrators when LBJ escalates the bombing of Indo-China. Felix Greene tells Pacifica listeners the truth about the war, 3 pm, KPFA 94.1 FM

Hit Parade 1966: The Mamas and the Papas, the Lovin' Spoonful, Simon and Garfunkel, the year before the psychedelic explosion, 5 pm, KPFA 94.1 FM

TUESDAY/27

Blind Athletes National Games: features preliminaries and finals in swimming, goal ball and wrestling, 11 am, KOED 88.5 FM

The Beatles: a retrospective of the greatest group of the Sixties, with Padraigin McGillicuddy, 12:45 pm, KPFA 94.1 FM

The Summer of Love: Time magazine calls them hippies and SF entrepreneurs call them a gold mine. The key is LSD, which Adi Gevins examines closely in "One Billion Seconds Later." Sgt. Pepper is released, and from SF comes the Psychedelic Sound, the Dead, Airplane, Sly, Steve Miller, Janis, the Fish and

continued next page



Pilobolus's most recent work is "Shizen," choreographed and performed by Allison Chase and Moses Pendleton.

with typical English understatement, a work like Roland Petit's "Kranenberg," which the National Ballet of Canada debuted in the 1960s, is known much more for its Op art set designed by Victor Vasarely than for Petit's undistinguished choreography. Instead of concentrating just on well-known painters who designed for the ballet, like Picasso and Leon Bakst, Clarke and Crisp explore some of the lesser known instances when artists such as Max Ernst, Pierre Bonnard and Marc Chagall also ventured into the theater.

BACKSTAGE. Text and photographs by Pierre Petitjean. Viking Press, New York, \$14.95.

A French photographer, Petitjean is also an admitted balletomane. A certain star-struck awe is certainly evident in many of his photos and much of the text in "Backstage." Essentially Petitjean's book is a collection of his self-selected black and white photographs which are more records of information than items of art. We see what dancers do with their spare time between class and rehearsals—they sew, talk, read and stretch, Petitjean tells us.

The brief text that accompanies each photo tends to be trite and forced with all the profundity of saccharine greeting card sentiment. For example, accompanying a shot of two dancers pausing arm in arm is the line, "But even dancers need time for romance." The superficiality of Petitjean's photos and blurbs indicate that perhaps a dance photographer's work is only as good as his understanding of his subject.

At one point Chase, the most unaffected and genuinely wondrous of the Piloboli, discovers water. Gazing at her reflection and physically echoing the ripples caused by her imaginary splashes, she uses her lithe strength to tell us about more than just her acrobatic plasticity.

DESIGN FOR BALLET. By Mary Clarke and Clement Crisp. Hawthorn Books, New York, \$37.50.

This is one of those rare combinations, a beautifully illustrated dance book with substantial content. The reasons for success in this instance stem from the authors, a very respected pair of English dance historians and critics, and their

topic, one of the most visually opulent and least researched areas of dance history.

Clarke's and Crisp's text is weighted more heavily toward Renaissance spectacle and Baroque court fetes than it is contemporary dance. Yet it is admirably researched and written with an unusual modesty. The chapter on Serge Diaghilev is also especially good. It illustrates with numerous examples exactly what the magnitude of his contributions to dance were.

"Design For Ballet" is a fine tribute to the often forgotten costume and set designers who figure so prominently into the success or failure of a ballet. In fact, as Clarke and Crisp note



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ASIAN AMERICAN DANCE COLLECTIVE / GRUPO UTRERA
MICHIA HARA / AGI STUDIO / KOS KAOAS

● MARCH 25, Sun. 2:00pm, Bayview Opera House
4705 Third St. SF

KHAORA / KAMABEE
CHINESE PERFORMING ARTS ENSEMBLE

● MARCH 31, Sat. 8:30pm, Lone Mountain Aud.
2800 Turk St. SF

BAGONG OIWA / ENGLISH COUNTRY DANCE SOCIETY
CENTER FOR WORLD MUSIC / THEATRE FLAMENCO

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KIDSTUFF / FILM

continued from previous page

many more, R. Crumb boogies through the Haight hawking comic books, 3 pm, KPFA 94.1 FM

Soundz by the Bay: features Ndugu, drummer, producer, composer, 7:30 pm, KRE 103 FM and Al Jarreau, master of voice, 7:30 pm KRE 1400 AM

Special of the Week: James Drake, Utah State University professor of music, in organ recital at Grace Cathedral, performs works of Bach, Boyce and Mendelssohn, 10 pm, KOEO 88.5 FM

WEDNESDAY/28

Marian McPartland's Piano Jazz: host Billy Taylor joins Marian for a lively hour of music and discussion about the influence of Art Tatum on modern players, 8:30 am and 5 pm, KALW 91.7 FM

Blind Athletes National Games: final day wrap-up, 11 am, tape delay from Seattle, KOEO 88.5 FM

"Letters from Jail": by George Jackson, a look at the letters of one of the martyrs of the black movement in the Sixties, 11:30 am, KPFA 94.1 FM

Haiti: a report on the first black republic, part French, part African, but mostly unique, 4 pm, KOEO 88.5 FM

Bob Dorough: singer/pianist in concert, 4 pm, KJAZZ 93 FM

Prologue to Shakespeare's Richard III: shown on Channel 9 at 8 pm, 7 pm, KOEO 88.5 FM

Golden State Warriors: vs. Kansas City in Oakland, 7:30 pm, KNBR 680 AM

THURSDAY/29

Adventures in Good Music: "Haydn Seek," first of two programs of Haydn's music featuring some of his unknown masterworks, 9:05 am and 7 pm, KOEO 88.5 FM

Young at Heart: "Ain't Misbehavin'," featuring Fats Waller, 9:30 am and 9 pm, KALW 91.7 FM

Letters of George Jackson (2): 11:30 am, KPFA 94.1 FM

SF Giants: vs. Chicago Cubs in Phoenix, 6:10 pm, KNBR 680 AM

Grand Piano: Rudolf Firkušny performs Mozart's 9 Variations on a Minuet in C Major, Beeethoven's Sonata in C Major, and Brahms's Intermezzo in B Minor, Ivan Ojavis plays Beethoven's Sonata #21 in C Major, and Chopin's "Andante Spianato and Grande Polonaise," 8 pm, KOED 88.5 FM

— Fiona Mackenzie

KIDSTUFF

★ **"What's a Ceilo?":** a demonstration for children, Fri/23, 4 pm, Park Library, 1833 Page, SF, free, 752-4620

★ **Crafts for Children:** Fri/23, 3:30 pm, Elmhurst Library, 1427 88th Ave., Oakl., free, 632-1500

★ **Reading Day at the Mall:** real story book characters read stories, Sat/24, 10 am-4 pm, Serramonte Mall, Daly City, free

Children's Films and Live Music: David, Reed and Rachel Fromer introduce with music four short films for children: "The Wizard," "The Concert," "Whazzat!" and "Animation Pie," Sat/24, 1 pm, Olney Hall, College of Marin, Kentfield, \$2 children, \$1.50 adults, 485-9385

Sports Clinic: for boys and girls, age 10-14 years, 5-day session, begins Sun/25, 1-5 pm, Chinatown YMCA, 855 Sacramento, SF, \$3, 982-4412

Folk Toys Workshop: a chance for families to help revive the lost art of homemade toys, Sun/25, 10:30 am-2:30 pm, Environmental Education Center, Tilden Nature Area, Berk., donations accepted, 525-2233

★ **Yo-Yo Demonstrations:** by champion Helene Zeigler, Mon/26, 3:30 pm, Main Library, Shattuck at Kiltredge, Berk., free, 644-6100

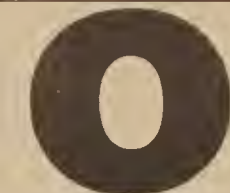
★ **Let's Read Club:** for children ages 9-13 years, Wed/28, 3:30 pm, Lakeview Library, 555 El Embarcadero, Oakl., free, 451-1610

PARENTING

★ **"You and Your New Baby, and the Library":** an introduction to the library for parents with babies (birth to 6 months), babies welcome, Mon/26, 10:30-11:30 am, Glen Park Library, 653 Cheney, SF, free, please pre-register, 586-4144

New Parenthood Infant Group: for mothers with infants up to age 6 months, Tues/27, 9:30-11:30 am, Jewish Family and Children's Services, 540 Arguello, SF, sliding scale, 387-7200

★ Indicates general admission of \$1 or less.
—Harriet Salley



OFFBEAT MOVIES

CASTRO: "Open Windows," a preview of the erotic Eighties, a package of 12 short erotic films by underground filmmakers, a program intended primarily to appeal to gay audiences, features **RONNIE** (Curt McCowell, 5 min.), **EAT COKE** (Jim Servais, 2 min.), **THE PLACE BETWEEN OUR BODIES** (Michael Wallin, 33 min.), **WARNINO** (Henry Roll, 25 min.), **CONFESSIONS** (Curt McCowell, 16 min.), **DYKETACTICS** (Barbara Hammer, 4 min.), **BILL: ABONG** (Will Hindle, 9 min.), **CHRONICLES** (Mike Kuchar, 10 min.), **G.I. JOE MEETS BARBIE DOLL** (Roy Nolan, 6 min.), **NUDES** (Curt McCowell, 30 min.), **RAINBOW'S CHILDREN** (Lloyd Williams, 24 min.), plus **TRAILER FOR THE ANOY GOD** (Herb deGrasse, 15 min.), midnight, Sat/24, Castro at Market, \$2.75 separate admission required, 621-6120.

★ **CENTER FOR THE VISUAL ARTS:** "An Evening with Siegfried and Scantlebury," features **IN THE OPEN: THE ART OF LOUIS SIEGRIEST**, with the filmmaker and the artist in person, 8 and 9 pm, Wed/28, Suite 975, John B. Williams Plaza, 1333 Broadway, Oakl., \$1 general, members free, 451-6300.

CINEMATHEQUE: "Willie Varela in Person," introduces **MOONDAUNE I AND II, GREEN LIGHT, XMAS NEEDLES, COLORED RAIN, BECKY'S EYE, DOWNTOWN EL PASO** (1973), **CACTUS DIARY, PART I** (1971-74), **REEL NO. 3: FOUR FILMS BY WILLIE VARELA**, includes **TV PLAYLAND, MOVING FRAME MOUNTAIN, CLEAR STROBE, PICTURE, plus BENT LIGHT**, 8 pm, Sun/25, "Doug Wendt in Person," introduces **DUB FILM**, music by Augustus Pablo, off screen essential images, **SOME ERTS**, transients, pathways and Montana mountains, **PLUCKED**, work-out-of-progress, bite the apple, see the light and run for cover, **LEASHED**, silent and under control at all times, **TIME OFFED**, urban robot observer/worker gets off and misses leisure time til Armageddon, **RON AMOK (DOO PARTY)**, music by Clyde McCoy 6 pooch overview, **MID-**

NIGHT TRAILER, special animation by Oeeling Gregory, **TWO SEGMENTS FROM DANCINO SHADOW DIARY, INDISPENSABLES**, captured as indoctrinated youth, **TRANSCRIBED TOXICOSIS**, analyzed as taxified adult, **PLANNED OBSESSIONS, EVIL AND THE SNAKE**, minimal flight into Snake River, Idaho, **STAIID POOT**, music by Clyde McCoy, plus **UP AND ATOM**, music by Fletcher Henderson, 8 pm, Thurs/29, SF Art Institute, 800 Chestnut, SF, \$2 includes coffee, 586-8486

EXPLORAMA: presents **O CANADA**, narrated by film producer Kenneth Richter in person, 2:30 pm, Sun/25, Masonic Auditorium, California and Taylor, SF, 8:15 pm, Mon/26, Marin Veterans Memorial Theatre, Civic Center, San Rafael, \$3.75 general \$2.50 students, 771-4733

FREIGHT AND SALVAGE: "Two Films by Les Blank," features **CHULAS FRONTERAS**, the music of the Texas-Mexican border, plus **HOT PEPPER**, music of Clifton Chenier and Louisiana, 8 pm, Sun/25, 1827 San Pablo near Hearst, Berk., call for prices, 548-1761

INTERSECTION: "Rare Animation Hot Moments from the Early 1930s," the early sound cartoons created worlds of surreal fantasies that have never been equaled, rediscover early Looney Tunes classics with Bosko and Fiepie, Max Fleischer's **Bimbo, Koko, Betty Boop**, Popeye and a bouncing ball sing-along, crazy Disney Silly Symphonies and Mickey Mouse cartoons, plus rarely seen films starring the Little King, Scrappy, the Pincushion Man, the Sunshine Makers and other forgotten stars, 8 pm, Sun/25, 756 Union, SF, \$2 adults, \$1 children, 397-6061

LA PENA: INSIDE WOMEN INSIDE (1978), daring and humanistic view of women behind bars breaking from the conventional view, plus **A DREAM IS WHAT YOU WAKE UP FROM** (1978), three black families with different approaches to their struggle for survival in a hostile, contradictory society, 8:30 pm, Tues/27, 3105 Shattuck, Berk, \$2, 849-2568

★ **LANEY COLLEGE:** "Golden Age of American Films, 1931-1951," features **NINO-TCHKA**, with Greta Garbo, 7 pm, Mon/26, Theater, 900 Fallon, Oakl., across from the Lake Merrit BART Station, free, 835-5250

★ **LAWRENCE HALL OF SCIENCE:** "Science Films," features **ALBERT EINSTEIN: EDUCATION OF A GENIUS**, in ten years, Einstein went from high school dropout to formulator of the theory of relativity, this film showing coincides with the 100th anniversary of Einstein's birth, plus **THE SEASONS**, music and sound effects interpret the seasons in a visual poem, 11 am, 1 and 3 pm, Sat/24-Sun/25, UC Berk., \$1.50

adults, 75c students and seniors, 50c children ages 7-12, 25c children ages 3-6, free to children under age 3, UC students and members, 642-5132

★ **NOE VALLEY CINEMA: ORSON WELLES AS MACBETH** (Orson Welles, 1948), an experiment to film Shakespeare on a low budget for a mass audience, here Shakespeare is treated as a living text instead of a museum piece, plus **RAILROADED** (Harrison Engle, 1968), 6 pm, Fri/23, "Benefit for St. Francis Gay-care Center Vintage Comedies and Classical Cartoons," features **I SKI LOVE YOU SKI** (Max Fleischer), with Popeye, **ALICE SOLVES A PUZZLE** (Walt Disney), **JACK IN THE BEAN STOCK** (Ub Iwerks), **MOTHER OOSELAND** (Max Fleischer), with Betty Boop, **CAT ABOVE MOUSE BELOW** (Chuck Jones), **CHINESE NIGHTINGALE** (Harmon-Ising), **THE BIG THUMB**, with W. C. Fields, **CONEY ISLAND**, with Buster Keaton, **PIE COVERED WAGON**, with Shirley Temple and the Baby-Ali-Stars, **COUNTY HOSPITAL**, with Laurei and Hardy, plus **NIGHT AT THE SHOW**, with Charlie Chaplin, 8 pm, Fri/30, \$2 admission, James Lick Auditorium, 25th St. and Noe, SF, \$1.50 general, \$1 members (except for benefits), 282-5354

PACIFIC FILM ARCHIVE: "Three B-Film Classics from the '30s, '40s and '50s," features **KING OF ALCATRAZ** (Robert Florey, 1938), with Gail Patrick, Lloyd Nolan, Harry Carey and Anthony Quinn, 7 pm, **DILLINGER** (Max Nosseck, 1945), with Edmund Lowe, Anne Jeffreys, Lawrence Tierney and Elisha Cook, 8:05 pm, plus **GUNS DON'T ARGUE** (Bill Karn and Richard C. Kahn, 1957), with Myron Healey, Jean Harvey and Lyle Talbot, 9:45 pm, Fri/23

"Two Classic MGM Musicals," features **SUMMER HOLIDAY** (Rouben Mamoulian, 1948), with Mickey Rooney, Gloria DeHaven, Walter Houston, Frank Morgan and Agnes Moorehead, 4:30 and 8:20 pm, plus **BABES ON BROADWAY** (Busby Berkeley, 1941), with Judy Garland, Mickey Rooney, Fay Bainter, and Alexander Woolcott, "Two Subversive Sixties Comedies," features **LORD LOVE A DUCK** (George Axelrod, 1966), with Roddy McDowell, Tuesday Weld, Lola Albright and Ruth Gordon, 4:30 and 8:35 pm, plus **THE LOVED ONE** (Tony Richardson, 1965), with Jonathan Winters, Robert Morse, Milton Berle, Rod Steiger, Liberace, Gena Andrews, James Coburn and Sir John Gielgud, 6:30 and 10:35 pm, Sun/25

"Greek Cinema—A Retrospective," features **WHAT DID YOU DO IN THE WAR, THANASSIS** (Oino Katsouridis, 1971, in Greek with English subtitles), with Thanassis Vengos.

Efti Roditi and Christos Calavrouzos 7 and 10 pm, plus "Selected Short Films," features **THE LINE** (Nassos Mirmirides and Yannis Koutsoures, 1973), **SSST** (Theodoros Maragos, 1971, in Greek with English subtitles), **LETTERS FROM AMERICA** (Lakis Papstathis, 1972, in Greek with English subtitles), **THE STATEMENT** (C. Paliannopoulos, 1973, in Greek with English subtitles), plus **KAVALA** (Theodoros Adamopoulos, 1975, in Greek with English subtitles), 8:30 pm, Mon/26

"New Short Films by Stan Brakhage," features **THE DOMAIN OF THE MOMENT** (1977), **BIRD** (1978), **THOT-FALN** with Jane Brakhage, Tom and Gloria Bartek, William Burroughs, Alan Ginsberg, Peter Orlovsky and Phillip Whalen, **BURIAL PATH** (1978), **SLUICE** (1978), **CENTER** (1978), **PURITY AND AFTER** (1978), 7:30 pm, plus "New Animation—Program by Anthony Revaux," features **ANCESTORS** (Larry Jordan, 1978), **MOONLIGHT SONATA** (Larry Jordan, 1978), **SKETCHES** (Vincent Collins, 1978), **THREE ARCTIC FLOWERS** (Jules Engel, 1978), **HORS D'OEUVRES** (Jules Engel, 1978), **LMNO** (Robert Breer, 1978), **SURFACE WORK** (Dennis Ples, 1978), **SHORELINES** (Al Jarow, 1978), **DIAGRAM FILM** (Paul Glabicki, 1978), **BLIND MAN'S BLUFF** (Jeffrey Hale, 1978), **DE YOUNG MUSEUM TV SPOT** (Michael McMillan, 1978), **MAKE ME PSYCHIC** (Sally Cruikshank, 1978), **K97 MONSTER FM** (Bud Luckey, 1978), plus **THE GRATEFUL DEAD CONCERT** (Gary Guiterrez, 1977), 8:50 pm, Tues/27

"New French Films—Semaines Universitaires," features **LA FEMME OUI PLEURE** (THE CRYING WOMAN) (Jacques Ouilion, 1978, English titles), with Dominique Leflin, Jacques Ouilion, 7:30 pm, plus **NIGHT, A WAR; INDICRECTIONS; & FAREWELL, SLOW VOYAGES** (Marie Genevieve Ripeau, 1976-1978, English titles), with Jean-Francois Stevenin and Virginie Thvenet, 9:10 pm, Tues/28

"Two Rediscovered French Classics: Premiere Revivals," features **LES DISPARUS DE SAINT-AGYL (BOY'S SCHOOL)** (Christian Jaque, 1938, English titles), with Erich Von Stroheim, Michel Simon and Arme Clariand, 7:30 pm, plus **LES DERNIERS VACANCES** (Roger Leenhardt, 1947, English titles), with Odile Versois, Michel Francois and Jean Varas, 9:20 pm, Thurs/29

"New French Films—Semaines Universitaires," features **SUOAR (LA SUCRE)** (Jacques Rouffio, 1978, English titles), with Gerard Oepardieu, Jean Carmet and Michel Piccoli, 7:30 pm, plus **THE TRACK (LE TRAQUE)** (Serge Leroy, 1975, English titles), with Mimsy Farmer, Jean-Pierre Marille and Jean-Luc Bideau, 9:20 pm, Fri/30

2621 Durant, Berk., \$2.50 double feature, \$2 single feature, \$1 matinee, call for special rates SF JEWISH COMMUNITY CENTER:

"Ingmar Bergman Film Festival" continues with **PERSONA**, with Liv Ullman, as a renowned stage actress who suffers a nervous breakdown and loses the ability to speak, 8 pm, Tues/27, 3200 California, SF, \$2.50 general, \$2 members and students, 346-6040

★ **SF PUBLIC LIBRARY: CLOSED MONDAYS, DIET FOR A SMALL PLANET**, plus **DESPERATE SCOUNDREL**, a Max Sennet comedy featuring the Keystone Cops, noon, Tues/27, Lurie Room, Main Library, Civic Center, free, 558-3191

GYPSIES, a documentary of gypsies living in Poland today, **THE DAY MANOLETE WAS KILLED**, Barnaby Conrad's reconstruction of the career of the great matador, plus **BLOOD AND SAND** (1922), with Rudolph Valentino, 6:30 pm, Tues/27, Sunset Branch, 1305 18th Ave., free, 566-4552

GEORALD O'KEEFE, plus **UN CHIEN ANDALOU** (Luis Bunuel), a surreal classic, 7:30 pm, Wed/28, Potrero Branch, 1616 20th St., free, 285-3022

IMOENE CUNNINGHAM, LOVE IT LIKE A FOOL, with Malvina Reynolds, **PLUS ANTONIA: PORTRAIT OF A WOMAN**, 7 pm, Wed/28, Glen Park Branch, 653 Cheney, free, 586-4144

SF STATE CINEMATHEQUE: L'AMOUR FOU (Jacques Rivette, 1968), with Bulle Ogier and Jeanne Pierre Kalton, Rivette's post-New Wave French film concerns the marital and mental breakup of a stage director and his actress wife, 6:30 pm, Fri/23, **OUT OF THEPAS** (Jacques Tournier, 1947), with Robert Mitchum, Jane Greer and Kirk Douglas, Mitchum is magnificently cheeky and self-assured as the tangled "private eye" in this multi-layered plot of dark pasts and shady people, 7:30 pm, Wed/28, **THE EMPEROR'S NIGHTINGALE** (Jiri Trnka, 1946, Czechoslovakia), plus **THE JUMPBACKED HORSE** (Ivanov-Vano, 1941, Russia), two rare foreign animation features based on popular folk tales, 7 pm, Fri/30, McKenna Theater, School of Creative Arts Bldg., 1600 Holloway near 19th Ave., \$2 general, \$1.50 students and seniors, add 50c for double bills, 469-1629 (days), 585-7174 (box office)

SF STATE STUDENTS' UNION: "Double Insomnia—All Night Science Fiction Film Festival," features **INVASION OF THE BODY SNATCHERS** (Oon Siegel, 1956), with Kevin McCarthy, **NIGHT OF THE LIVING DEAD** (1968), **FREAKS** (Tod Browning, 1932), **FORBIDDEN PLANET** (1956), with Walter Pidgeon, **HARDWARE WARS** (Ernie Fosselius, 1978), the famous "Star Wars" spoof of romance, rebellion and household appliances, plus **A CLOCKWORK ORANGE** (Stanley Kubrick, 1968), with Malcolm McDowell and Patrick Magee, 11 pm-7 am, Fri/23, refreshments are available throughout the showings, \$2.50 in advance, \$3.50 at the door, **THE FURY**, with Kirk Ouglas and John Cassevetes, 4 and 7 pm, Thurs/29-Fri/30, \$1.50 general, \$1 students for evening shows, 75c afternoon shows, Barbary Coast in the Students' Union, 1600 Holloway near 19th Ave., SF, 469-2444 (days), 585-7174 (box office)

★ **SONOMA FILM INSTITUTE: SUNSET BOULEVARD** (Billy Wilder, 1950), with continued page 32

OFFBEAT MOVIES

FILM NOIR BY MALLE, MUSIC BY MILES

Our picks for this week's best offbeat filmgoing are two early Louis Malle films, *Elevator to the Gallows* and *The Fire Within*, shown as part of the New Yorker Film Festival on March 25 at the Four Star Theatre, located at 23rd Avenue and Clement in San Francisco, 752-2650.

Film noir is the Hollywood genre America never knew existed until French filmmakers, such as Louis Malle, discovered it in the late Fifties and returned it to its homeland with a European flavor. It began in the early Thirties with *Little Caesar*, the gangster vehicle that launched a thousand mediocre Edward G. Robinson impressions. Basically characterized by black and white filming, stark and unromantic lighting, foreboding camera angles and grim, pessimistic plots that paint life at the bottom level of a seamy human jungle, the tradition continued with films like *Sorry, Wrong Number* and *Double Indemnity*.

L'Ascenseur pour l'Echafaud (Elevator to the Gallows) was Malle's first film, completed in 1957 when he was just 25. It is considered to be the film that sparked the Gallic film noir aftershock that was the French New Wave cinema of the Fifties and Sixties. The film was released in the U.S. in 1961 under the less poetic title of *Frantic* after his second film, *Les Amants*, attracted favorable notice.

Elevator was adapted for the screen by Malle and Rogier Nimier from a novel by Noel Calef. It stars Jeanne Moreau and Maurice Ronet as adulterous lovers whose desire to rid themselves and the world of her munition-manufacturing husband, played by Jean Wall, inspires them to commit the perfect crime.

Well, almost perfect.



Jeanne Moreau and Maurice Ronet star in two early Louis Malle films.

During an attempt to remedy his one mistake Ronet, as returned war hero Julien Tavernier, is trapped in an elevator when the power is shut off after hours. While Moreau roams the streets of Paris in a spectacularly filmed sequence, thinking she has been betrayed by her partner in crime, two examples of impetuous youth steal Tavernier's car and head out on a joyride that culminates in a double murder committed with Tavernier's gun. Tavernier now cannot clear himself of one murder without implicating himself in another.

The lovers' attempts to extricate themselves from this mess and the efforts of Lino Ventura as Inspector Cherier to unravel it make for a suspenseful thriller of a plot, stunningly accelerated by Henri Decae's camerawork and Leonide Azar's elegant editing. The film is given depth by its political ties, its allusions to France's colonial wars and to Franco-German relations.

Elevator to the Gallows also features an early musical score composed by American jazz master Miles Davis and performed by Davis (on trumpet as usual) with a French ensemble including Barney Wilen on tenor sax, Pierre Michelot on bass



and Rene Urtegar on piano. The score was released as one side of *Jazztrack*, Columbia 1268, the other side featuring Miles with John Coltrane, Cannonball Adderly and others. The LP is unfortunately out of print, thought it is possible that it could be nosed up from a used record bin somewhere or located on a European label.

Another Malle Film, *The Fire Inside*, is also on the bill, offering its soundtrack of stark piano music by Erik Satie as counterpoint to the jazz score of *Elevator to the Gallows*. The film is largely overlooked despite critical acclaim when it was first released in 1964. The leading actors are once again Maurice Ronet and Jeanne Moreau. *The Fire Inside* concerns the last 48 hours in the life of an alcoholic playboy, a downward plunge toward suicide that is somehow never maudlin, never self-pitying.

In addition to *The Silent World*, codirected with Jacques Cousteau, Malle's other films include *Phantom India*, *Lacombe Lucien*, *Murmur of the Heart* and *Pretty Baby*.

Admission to the Four Star Theatre is \$2, call 752-2650 for showtimes.

—Steve Campbell

MOVIES

ROBERT DI MATTEO

"DESPAIR": THE ULTIMATE FORM OF EXILE

DESPAIR. Directed by Rainer Werner Fassbinder. Screenplay by Tom Stoppard, from the novel by Vladimir Nabokov. At the Lumiere, SF.

Punk meets pun in *Despair*, Rainer Werner Fassbinder's film of the Vladimir Nabokov novel. With playwright Tom Stoppard's witty screenplay acting as intermediary between the pugnacious ironies of Fassbinder and the baroque conceits of Nabokov, the film is like a marriage of brilliant show-offs. The subjects are the heavy ones of obsession and dissociation, yet this is the first Fassbinder film with a tempo that one might be tempted to call sprightly. (Who knows, this West German wunderkind may one day make a film that is gay in both senses of the word.) I'd rank *Despair* with Fassbinder's best, alongside *Katzelmacher*, *The Bitter Tears of Petra von Kant* and *Effi Briest* (the latter is considered a masterwork even by those who don't much care for Fassbinder and is currently enjoying a six-day run at the Surf Theatre).

Despair offers an acute sense of what it feels like to be an outsider, pushed to the point where one becomes an outsider even to oneself. In this regard, there's an interesting symmetry on-screen and off—a life-into-art labyrinth that is itself worthy of one of Nabokov's convoluted wordplays. The novel was written in Berlin in the early 1930s, its author a recent emigre from Russia. Hermann Hermann, the protagonist of *Despair* (and precursor to Nabokov's Humbert Humbert in *Lolita*), is a chocolate manufacturer living with his wife in Berlin in 1930; the couple have emigrated there from St. Petersburg. Screenwriter Stoppard may be known as England's peacock of letters, yet he's also an emigre—from Czechoslovakia. The fact that *Despair* is Fassbinder's first English language film—a move said to be at least as much an economic concession as anything else—makes him, in a filmmaker's sense, an emigre, too. Add to this the fact that much of Fassbinder's previous work has directly and indirectly addressed the state of being cut-off: the plight of foreigners in

Germany; the plight of homosexuals in a heterosexual society; the plight of post-war Germans who feel like foreigners to their own country's past and present.

Despair's Hermann Hermann (Dirk Bogarde) falls victim to the ultimate form of exile—he's dissociated. He makes love to Lydia (Andrea Ferreol), his dumpling of a wife, while his "other half" sits back in a chair and watches. We get to see both Hermanns, in a feat of visual reflexiveness that extends Fassbinder's perennial fixation on mirrors and glass. Through cinematographer Michael Balihou's seductively circling camerawork, and the



Dirk Bogarde as the dissociated, fantasizing Hermann Hermann and Andrea Ferreol as his wife Lydia in Fassbinder's "Despair."

shiny Art-Deco surfaces of Hermann's apartment, the film achieves the disorienting look and feel of a funhouse Hall of Mirrors. (Indeed, Fassbinder includes one fantasy scene that is an homage to Orson Welles's famous funhouse shoot-out in *The Lady from Shanghai*.)

What has turned Hermann Karlovich into a "double"—into Hermann Hermann? Among other things, his choco-

late business is in financial trouble, not to mention the encroaching (and individually felt) chaos of a nation still paying reparations for one war and getting ready to enter another. The most heinous sort of split is about to occur in the collective German mind—a splitting off of conscience from the will to power. Hitler will soon attempt to replicate himself—to make "doubles" out of as many Germans as he can.

Hermann doesn't know this (and neither on a conscious level did Nabokov in 1931—the clarity of the Third Reich metaphor is Fassbinder's and Stoppard's contribution). Yet the potentially painful consequences of Hermann's life make him opt for fantasy—make him prefer to take leave of himself.

Much of the preceding must be caught on the wing. On the most basic level, *Despair* follows Hermann's efforts to plot an insurance fraud, a swindle that requires the death of his supposed look-alike in his place. Unfortunately, the man Hermann takes for his physical duplicate looks nothing like him—we see the dissimilarity, but Hermann doesn't. The perfect crime is foiled from the start because the criminal is hopelessly blinkered. And while Hermann deliriously hatches his scheme, his wife has found time to cosy up to her bohemian-artist cousin. . . .

The film is a maze of styles, moods, and attitudes. One finds frightfully knowing epigrams, elegant kinkiness of the sort that Helmut Newton's photographs favor, socio-political allusions, Teutonic angst, deadpan parody, Brechtian distancing effects and visual and verbal nods to other films (the ending of *Sunset Boulevard*, the work of Douglas Sirk). Lesser Fassbinder films (e.g., *Beware of a Holy Whore*) have entertained as much stylistic chaos without successfully binding us to their vision. Here, all the disparate elements cohere into a swansong for poor solipsistic Hermann. Dirk Bogarde's performance in the leading role has a droll edge and a sustaining power: no actor is better able to make us cast a caring eye on the effete and the neurasthenic in a character. Hermann has both qualities in abundance—he's a very fussy madman. Whenever the movie threatens to dissolve into swirling filigree, Bogarde's tight presence serves to tidy things up. He's the movie's interior decorator, pun intended. And Andrea Ferreol's Lydia is a kitschy-Rubenesque creation. Like Hermann, we are drawn to her fleshy aliveness, and yet we can't help but see that she is dumb. A life force to be molded by a strong leader. (The Fuhrer would have use for her kind of blind energy.) Fassbinder doesn't sugarcoat his characters, though one feels, in the case of Lydia, that he's mucking around with a sexist stereotype. But then, his films have always gloried in

continued next page

MICROFILMS

"THE LAST WAVE" DOWN THE DRAIN

The Last Wave

Strange torrential storms when there are no clouds—bathtubs overflowing when no human hand has touched the taps—subconscious-stirring dreams of people as yet unmet—what does it all portend? Androgynous-looking Australian lawyer Richard Chamberlain may well ask when he's assigned the case of an aborigine murdered in a city sewer and finds himself in deeper waters than he dreamed—a waterlogged world of ancient aboriginal laws based on event-presaging dreams with which he increasingly identifies. The film's slowly-paced first half infers enough to be engrossing with its death bones, strange stones and tribal sorcery, and you eagerly await more until you realize that this is it—there is no more. Even inadequate-actor Chamberlain's final doomed discovery in the sewer-adjointing caves and the cataclysmic climax can't speed up the plot, so that it, along with a few unexplained mysteries, finally goes even more slowly down the arcane occult drain. (Bridge, SF)

Fast Break

In a story tall enough for a stuff shot, Gabriel Kaplan puts all his eggs in one basket and takes a job as basketball coach for Nevada's Cadwallader U., annual salary \$2,500 plus \$50 for every game he wins. If he beats Nevada State, it'll be upped to \$30,000, so he rounds up Harlem losers Preacher, D.C., Hustler, Bull and Robert, who turns



"The Last Wave" stars Gulpili as an aborigine accused of murder.

out to be Roberta (Mavis Washington). Wife Randee Heller won't go along, so Kaplan and the ragtag team take off to C.U., which turns out to be absolute weedsville every which way. No matter. In some of the phoniest fast breaks of all time the team wins every game, and it takes only a little more razzle-dazzle to set up the set-to with State and the movie's one moment of excitement via hero/heroine Washington. Although the movie isn't exactly a basket case, the "fun" and dialogue fall as flat as Washington's taped-down top, while everything else, alas, is simply dribbled away. (Alexandria, SF)

Norma Rae

Can a poor girl from a small Southern textile town find happiness as a union activist? Absolutely, if she's factory worker Sally Field and mother of two children (one legitimate) whose social life is an occasional steak dinner and motel mating with an improper stranger. Enter nice (too

nice?) guy N.Y.-Jewish labor organizer/intellectual Ron Leibman who has the feisty, bigmouthed Fields figured from their first meeting. As she gets more and more involved in their unadulterated affinity and union activities, even her marriage to Beau Bridges becomes little more than an interruption, but although the movie makes much of this and touches on the problems and perils inherent in union organizing, it's not its central theme. It is instead all the totally believable inter-relationships of ordinary people, enhanced by the bravura performance of Fields reaching her filmic peak, then topping it in a powerful, placard-holding moment of truth. (Royal, SF)

Boulevard Nights

If a film of East L.A. street life with its barrios and eye-for-an-eye philosophy can be said to be low key, this is it. Handsome, poor, proud hater-of-high-living Raymond (Richard Yriguez) keeps a constant fraternal eye on younger brother Chuco (Danny de la Paz), a school dropout just this side of imbecilic psychopathy. Raymond gets him a job and initiates him into Friday-night-on-the-boulevard action where other young Chicanos cruise incessantly, squirt beer, bounce their hydraulically hyped-up work-of-art autos and occasionally kill each other when gang violence flares. The film treats each aspect of their lives equally—Raymond's tenderness toward his mother, his high-spirited devotion to the better part of the boulevard life against his love for his girl, Chuco's trouble-at-every-turn existence, marriage, death, tragedy and revenge—thereby making the movie far more real than any sensationalizing could have done. (Opens 3/23; Alhambra, SF)

—Zena Jones

FILMS

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Gloria Swanson, William Holden and Erich von Stroheim, 8 pm, Fri/23, 5:30 and 9 pm, Sat/24, 7:15 pm, Sun/25, plus **HOLLYWOOD BOULEVARD**, 6:15 and 10 pm, Fri/23, 7:30 and 11 pm, Sat/24, 5:30 and 9:15 pm, Sun/25, **BRINGING UP BABY** (Howard Hawks, 1938), with Katharine Hepburn and Cary Grant, 8:30 pm, Mon/26, 4 and 8 pm, Tues/27, 10:30 pm, Wed/28, plus **COME AND GET IT** (Howard Hawks, 1936), with Frances Farmer and Edward Arnold, 10:30 pm, Mon/26, 4 and 8 pm, Tues/27, 10:30 pm, Wed/28, **BEAUTY AND THE BEAST** (Jean Cocteau, 1946), with Josette Day and Jean Marais, 6:10 and 9:40 pm, Thurs/29, 7:55 and 11:05 pm, Fri/30, plus **LA RONDE** (Max Ophüls, 1950), with Jean-Louis Barrault, Gerard Philippe and Simone Signoret, 4:30 and 8 pm, Thurs/29, 6:15 and 9:35 pm, Fri/30, Rm. 108, Darwin Hall, Sonoma State College, 1801 East Cotati Ave., Rohnert Park, 94920, \$1 seniors and children under age 12, (707) 664-2606

UC BERKELEY: "Busby in Berkeley?" University Art Museum's Benefit Cine Arts Ball—An Answer to Fantasy," those who can't sit

through a Hollywood musical without picturing themselves gliding across the dance floor or breaking into a sizzling tap routine can attend the Cine Arts Ball where they can slip into the Museum Theater to watch MGM greats, **SUMMER HOLIDAY** and **BABES ON BROADWAY**, and then glide upstairs to dance to live swing and Latin music or watch live floor shows in which a dozen dancers will tap out Busby Berkeley routines straight from the silver screen, the dance is blacktie optional but those with glamorous relics from the Thirties and Forties are encouraged to come as a favorite hoofer, vamp or ingenue, 9 pm, Sat/24, University Art Museum, UC Berk., \$12.50 donation per person includes dancing, movies, entertainment and food with a no-host bar, tickets available at the University Art Museum and major ticket outlets, 642-1209 or 642-1412.

VIDEO FREE AMERICA: Henry Baker, the executive director of Synapse in Syracuse, New York, presents a collection of Syracuse tapes and talks about the facilities available for use in Syracuse, 8 pm, Sun/25, 442 Shotwell, SF, \$2, 648-9040

CHILDREN'S FILMS

COLLEGE OF MARIN: "David, Rachel and Reed Fromer in Person" introduce this children's film program with music, films include, **THE WIZARD, WHAZZAT**, plus **ANIMATION PIE**, 1 pm, Sat/24, Olney Hall, Laurel at Sir Francis Drake Blvd., Kentfield, \$2 children, \$1 50 adults, 485-9385

★ LAWRENCE HALL OF SCIENCE: "Young Children's Films," features **MOONPLAY**, plus **A BOY CREATES**, 10:30 am and 2 pm, Sat/24-Sun/25, UC Berk., \$1 50 adults, 75c students and seniors, 50c children ages 7-12, 25c children ages 3-6, free to children under age 3, UC students and members, 642-5132

★ SF PUBLIC LIBRARY: "Deceiving Appearances," features **CAPS FOR SALE, LITTLE BLUE AND LITTLE YELLOW**, plus **HAILSTONES AND HALIBUT BONES**, 10:30 am and 2 pm, Tues/27, "How Do You Look at Things?" features **BIRDS, WOOF, WOOF**, plus **THE UGLY DUCKLING**, 4 pm, Tues/27, Bernal Branch, 500 Cortland, free, 285-1744

"Wishes," features **COUNTRY MOUSE AND THE CITY MOUSE, THE CAMEL WHO TOOK A WALK**, plus **THE CATERPILLAR AND THE WILD ANIMALS**, 10:30 am and 1:30 pm, Tues/27, "Wishes," features **EMPEROR'S OBLONG PANCAKE, GOLDEN FISH**, plus **FISHERMAN AND HIS WIFE**, 4 pm, Tues/27, Western Addition Branch, 1550 Scott, free, 346-9531

"Let's Imagine," features **MATRIOSKA, ALPHABET, LIFE AND TIME OF A BALLOON**, plus **PETER'S CHAIR**, 10:30 am, Tues/27; "Escapes," features **SNOWBOUND, GREAT TOY ROBBERY**, plus **DRAGON'S TEARS**, 4 pm, Tues/27, Noe Valley Branch, 451 Jersey, free, 285-2788

NOTES

COMPUTER ART: John Whitney internationally known computer movie maker, discusses his art, 7:30 pm, Thurs/29, Lawrence Hall of Science, UC Berk., free, 642-5132

POETRY FILM WORKSHOPS: is offering intensive day-long apprenticeships in the

production of short films with an emphasis on the poetry-film format, covering aspects such as "Theme and Film-Action Conceptions," "Film Techniques Using S-B," "Analysis of a Variety of Successful and Unsuccessful Poetry-Films for Criteria in One's Own Work," "On-Location Filming, Both Outdoor and Indoor," "Graphics, Animation and Captions," "Class Production of Children's Poetry-Films with the Co-operation of Elementary and Junior High School Children," "Continuous Feed-Back for Works-In-Progress by Members of the Workshop at Each Session," and "Information and help in Sending Out Members' Films to all Major Independent Film Festivals," each filmmaker can begin at his/her level of knowledge and experience, 10:30 am-5 pm, every Sunday beginning April 1, 2 Casa Way, #201, SF, CA 94123, \$10 per session includes a hot lunch at 1 pm, participants are invited to bring their own cameras although cameras will be available, call 921-4470 evenings to reserve places or send a check to the above address

★ Indicates general admission of \$1.50 or less
—Fiona Mackenzie

ART

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most of the names on the table myself. I had half the plates done before anyone came to work with me. The only person who helped me with that is Diane Gelon" (Chicago's personal assistant and project coordinator for *The Dinner Party*). "As for the women on the floor," she continues, "I knew that there was a terrific amount of information from my research over the last ten years . . . Slowly, Diane and I sat down and wrote down 300 names we knew, and we figured that wasn't enough. We wanted to know about 3,000, so we could make choices."

To find those 3,000 names, Chicago and her researchers pursued subjects like the history of convents in places like the library of the (Catholic) College of St. Catherine in St. Paul, Minnesota.

"The research was an evolutionary process," she explains. "By and large the researchers didn't have scholarly skills. What they had to do as

well as develop scholarly skills was to learn to read through the way women were written about. Women aren't written about in terms of their real achievements, they're written about in terms of who their husband was. Say you want to research a certain woman. You might have to read five books and from each book you might get one line. Like in a paragraph about her husband you might get one line that she was an archaeologist. So we talked to our researchers about putting that line on a card. Okay? Go to another book, get another fact—she was a scholar—put that on a card. By the time you get six cards, you begin to get a picture of that woman."

I suspect Chicago's past provides a clue to her interest in history. Her grandfather was the last in a line of 23 generations of rabbis. Her father broke the family tradition. He was an atheist, a Marxist and a teacher, and Chicago remembers him "holding forth" on social issues. Susan Sontag wrote that a key component of the 20th-century

sensibility is Jewish moral earnestness. Chicago is nothing if not earnest, moral and Jewish. She "holds forth" on the subjects of feminism and history with the zeal of a medieval Talmudic scholar debating the finer points of scriptural law.

She denies that she is a Marxist. I ask if she sees validity in the socialist or any economically determined reading of history. "I didn't say that they're not valid, I just don't think they're whole. Simone de Beauvoir—I really agree with her. She believed that socialist revolution would bring a change in the status of women. Finally after the evidence of a number of socialist revolutions she *had* to conclude in some way that the impression of women pre-dated the formation of economic systems. Even though she is still a socialist, she has become a feminist, too. There's something deeper than economics and that is myth. The myth is that of male superiority . . . Marxism is applicable only to men's lives."

Myth grows out of people's

need to deal with the unknown. To deal with such inexplicable phenomena as thunder and lightning, pre-historic people "invented" gods. What, I ask Chicago, was the necessity underlying the "myth of male superiority"? "I think it was a species need," she replies. "The species needed male physical prowess and it needed to conquer the planet . . . And I think it was efficient given that women bore the species burden of having children and men could be more mobile. It made a certain amount of sense to divide up the labor. I think it's just gotten a little off balance." She laughs. "It just needs a little balancing."

What I voice my reservations about Chicago's choice of imagery, the tension begins to mount. What I see first when I look at her feminine/flower images are vaginas. She regards this as a metaphor for the way society reduces women to sex objects, i.e., vaginas.

To check out my own necessarily male reaction to her work, I took an informal poll of seven women friends, all of whom I'd describe as feminists. Every one of them reads Chicago's abstract imagery primarily as vaginas and secondarily as flowers. One—an art historian—said: "I resent being seen as a crotch."

In round-about fashion I've raised the subject by suggesting to Chicago that there seem to be two different artistic sensibilities operating in the plates: The literal represented in the Cubistic African figures on the Sojourner Truth plate and the overwhelmingly predominant abstract feminine images. She seems to intuit what I'm thinking, and I sense that she's been in this situation before and feels misunderstood.

She asks if I have trouble with the abstract images. "I think there's a lot of them," I reply. "Well you know all women have vaginas," she says. I feel like a fool, but in her next sentence she zeroes in on what's bothering me. "I am portraying women in those images on the

plates. They are all images of particular women." To me they seem generalized and objectified; they suggest the apotheosis of anatomy. Could this be the beginning of a new myth of female superiority?

An unspoken truce is concluded between us, and I steer clear of ego-involving subjects like Chicago's art. What, I wonder, is masculine imagery? "The history of art," she laughs. "No, that's not true. There's goddess imagery and Cretan images [that] were probably made by women, because it was a matriarchal society. A lot of the cave paintings, too. They're beginning to realize that it was hard to be out there hunting buffalo and painting it at the same time . . . There's actually a lot of art made by women—most rugs, most weaving, most pottery, early architecture. But it's usually subsumed in the category of *mankind* so that even when it was done by women, women aren't allowed a sense of pride because of this word '*mankind*.' I remember being at this show of Navajo blankets at the [Los Angeles] County Museum and I said, 'God, what a great women's art show' and everyone was shocked."

Does she have any interest in painting the male nude? "It would interest me to encourage it. I don't know if it would interest me personally," she answers thoughtfully. "But I'm certainly thinking of encouraging it. What we're talking about is looking at men. Maybe it would be very helpful in terms of men's consciousness if men could see images of themselves. Men do not see themselves realistically."

We are interrupted and Chicago is anxious to attend to the problem of lighting her show. On our way out, I tell her I have the chance to teach a women's art course in the fall. "That's great," she says warmly. "Art is for everyone." I leave the museum thinking about my first long-ago men's consciousness raising group in Berkeley. ■

FILM

continued from previous page

their ability to offer something to offend everyone.

Rabid film buffs don't need to contemplate a journey to L.A.'s mammoth two-week Filmex, now unreeling in Century City; Berkeley's Pacific Film Archive is bringing the best of it to us. From March 20 to April 3, the Archive will present one of their typical coups: "Highlights of the 1979 Los Angeles Film Exposition." I have seen one of the scheduled films, a pitch-black comedy from Greece called *The Idlers of the Fertile Valley* and described by one critic as "The sleeper of the year." Like a low-key version of one of Bunuel's shaggy-dog stories, the film follows a father and his three sons as they literally waste

away on a country estate. The film is a study in sloth carried to the nth degree: the men's single-minded pursuit of leisure leads them to the point where they find no reason to even get out of bed. The last hour of the movie is *really* a sleeper, with the drowsy characters in unrelievedly horizontal position. (A maid attends to them.) To stay with this long film is to surrender to stupor. The idea of lulling the viewer to sleep along with the characters on screen is certainly unusual. Zzzzzzz.

Check with the Archive (2625 Durant Avenue, Berkeley; 642-1124) for the complete schedule of Filmex showings. The following three selections sound particularly tantalizing:

Knife in the Head, the latest work of Reinhard Hauff, who brought us the superb prison film, *The Brutalization of*

Franz Blum. To be shown on Wed., March 21, at 7 p.m., Wheeler Auditorium, UC Berkeley Campus.

Army of Lovers or Revolt of the Perverts, a film essay on gay liberation shot in San Francisco and all across the U.S. Directed by Rosa Von Praunheim, perhaps the most provocative director (outside of Fassbinder) when it comes to gay issues. To be screened Fri., March 23, at midnight at SF's Castro Theatre.

Hans-Jurgen Syberberg's outrageous, seven-hour epic *Hitler-A Film from Germany*, a work that Susan Sontag considers one of the supreme film achievements of the Seventies. To be shown on Mon., March 26, at 4 p.m. in the University Art Museum Theatre (2625 Durant, Berkeley). ■

M

MOVIE HOUSES

ALEXANDRIA: (1) **THE DEER HUNTER**, weekdays at 2 and 8, Sat-Sun, at 1, 4, 4.45 and 8.30, (2) **FAST BREAK**, daily at 1.15, 3.20, 5.25, 7.30 and 9.35, (3) **TAKE DOWN**, daily at 2, 5.50 and 9.30, plus **STAR CRASH**, daily at 4 and 7.50, Geary at 18th Ave., 752-5100

ALHAMBRA: (1) **BOULEVARD NIGHTS**, opens Fri/23, (2) **MURDER BY DECREE**, plus **STAR CRASH**, opens Thurs/22, call theater for times, Polk at Green, 775-5656

BALBOA: (1) **CALIFORNIA SUITE**, daily at 8.30, with matinees Sat-Sun at 1.10 and 4.30, plus **THE CHEAP DETECTIVE**, daily at 6.45 and 10.20, with matinees Sat-Sun at 3.05, (2) **GOOD GUYS WEAR BLACK**, daily at 7 and 10.45, with matinees Sat-Sun at 3.05, plus **INVASION OF THE BODY SNATCHERS**, daily at 8.45, with matinees Sat-Sun at 1 and 4.45, Balboa at 38th Ave., 221-8181

BRIDGE: **THE LAST WAVE** (Peter Weir, 1979, Australia), with Richard Chamberlain and Guipilli, daily at 6, 8 and 10, with matinees Wed-Sat-Sun at 2 and 4, Geary at Masonic, \$2 bargain matinee Wed and Sat until 5, 751-3212

CASTRO: "The Films of Alexander Korda," features **REMBRANDT** (1936), with Charles Laughton, Gertrude Lawrence and Elsa Lancaster, 8.45, Fri/23, 2, 5.15 and 8.45, Sat/24, plus **THE PRIVATE LIFE OF HENRY VIII** (1933), with Charles Laughton, Merle Oberon, Robert Donat and Elsa Lancaster, 7 and 10.30, Fri/23, 3.30, 7 and 10.30, Sat/24, **THE SCARLET PIMPERNEL** (1935), with Leslie Howard, Merle Oberon, Raymond Massey and Nigel Bruce, 2.15, 5.30 and 8.45, Sun/25, 8.45, Mon/26, plus **THE GHOST GOES WEST** (1935), with Eugene Pallette, Robert Donat, Jean Parker and Elsa Lancaster, 4, 7.15 and 10.30, Sun/25, 7.15 and 10.30, Mon/26, **THE DIVORCE OF LADY X** (1938), with Laurence Olivier, Merle Oberon, Ralph Richardson and Binnie Barnes, 8.45, Tues/27, 1.15, 5 and 8.45, Wed/28, plus **KNIGHT WITHOUT ARMOR** (Jacques Feyder, 1937), with Marlene Dietrich and Robert O'Neil, 6.45 and 10.15, Tues/27, 3, 6.45 and 10.15, Wed/28, **DRUMS** (Zoltan Korda, 1938), with Raymond Massey and Valerie Hobson, 8.45, Thurs/29-Fri/30, 4.45 and 8.45, Sat/31, plus **THE FOUR FEATHERS** (Zoltan Korda, 1939), with Ralph Richardson and John Clements, 6.45 and 10.30, Thurs/29-Fri/30, 2.45, 6.45 and 10.30, Sat/31, 4.29 Castro at Market, \$1.75 bargain matinees Wed and Sat until 5, 621-6120

CENTO CEDAR: **KING OF HEARTS** (Philippe De Broca), with Alan Bates, daily at 6 and 10, with Wed and Sat matinees at 2, plus **BREAD AND CHOCOLATE** (Franco Brusati), with Nino Manfredi, daily at 8, with matinees Wed-Sat-Sun at 4, Cedar at Larkin, \$2 bargain matinee Wed and Sat until 5, 776-8300

CINEMA 21: **SAME TIME NEXT YEAR**, weekdays at 6.15 and 8.30, Fri at 6, 8.20 and 10.30, Sat at 1, 3.30, 5.40, 8 and 10.30, Sun at 1, 3.30, 5.55 and 8.15, Chestnut at Steiner, 921-1234

CLAY: **GET OUT YOUR HANDKERCHIEFS** (Bertrand Blier, 1978, France), with Gerard Depardieu, Patrick Dewaere and Carol Laure, daily at 7 and 9, with matinees Wed-Sat-Sun at 1, 3 and 5 end late shows Fri-Sat at 10.45, Fillmore near Clay, \$1.75 bargain matinees Wed and Sat until 5, 346-1123

COLISEUM: **THE BRINK'S JOB**, daily at 6.30 and 10.10, with matinees Sat-Sun at 2.50, plus **HEAVEN CAN WAIT**, daily at 8.20, with matinees Sat-Sun at 1 and 4.40, Clement at 9th Ave., 221-8181

CORONET: **CHINA SYNDROME**, daily at 7 and 9.40, with matinees Sat-Sun at 1.30 and 4, Geary and Arguello, 752-4400

EMPIRE: (1) **THE NORTH AVENUE IRREGULARS** (G), daily at 7 and 9, with matinees Sat-Sun at 1, 3 and 5, (2) **THE WARRIORS**, daily at 7.15, with matinees Sat-Sun at 3.45, plus **STAR CRASH**, daily at 9, with matinees Sat-Sun at 2 and 5.30, (3) **ICE CASTLES** (PG), daily at 7.15 and 9.15, with matinees Sat-Sun at 1.15, 3.15 and 5.15, West Portal, 661-5110

FOUR STAR: **THE WILD DUCK** (Hans W. Geissendorfer), with Peter Kern, Bruno Ganz and Jean Seberg plus **YOUNG TORLESS** (Volker Schlöndorff), runs through Sat/24 **ELEVATOR TO THE GALLOWS** (Louis Malle), plus **THE FIRE WITHIN** (Louis Malle), **SUN/25 THE IDIOT** (Akira Kurosawa), plus **FOUR NIGHTS OF A DREAMER** (Robert Bresson), Mon/26-Tues/27, **WOMEN** (Marta Meszaros, Hungary), with Marina Vlady and Lili Monori, Wed/28-Tues/3, call theater for times, Clement at 23rd Ave., \$1.50 bargain matinee Sat until 5, \$2 regular admission, 752-2650

GATEWAY: **INVASION OF THE BODY SNATCHERS** (Don Siegel, 1956), plus **THE INCREDIBLE SHRINKING MAN** (Jack Arnold, 1957), with Grant Williams and Randy Stuart, runs through Tues/27, **DEATH ON THE NILE** (John Guillermin, 1978), with Peter Ustinov, Bette Davis, Maggie Smith, Angela Lansbury Mia Farrow, David Niven and George Kennedy, plus **MURDER ON THE ORIENT EXPRESS** (Sidney Lumet, 1974), with Albert Finney, Lauren Bacall, Jacqueline Bisset, Ingrid Bergman, Sean Connery, Wendy Hiller, Vanessa Redgrave and Michael York, Wed/28-Sat/31, call theater for times, \$2.15 Jackson at Battery, 421-3353

GHISARDELLI: **ONCE IN PARIS**, daily at 3.10, 5.20, 7.45 and 9.50, with matinees Sat-Sun at 1, runs through Tues/29, **THE REAL LIFE**, opens Fri/30, call theater for times, Beach at Polk, \$1.50 bargain matinee daily until 5.30, 441-7088

GRANADA: **THE WIZ**, weekdays at 8.35, Sat-Sun at 1, 4.55 and 8.50, plus **YOU LIGHT UP MY LIFE**, weekdays at 7, Sat-Sun at 3.20 and 7.15, Mission at Ocean, 544-6850

KOKUSAI: **PALE FLOWER** (Masahiro Shinoda), with Ryo Ikebe and Mariko Kaga, a terrifying look at the gangster world, plus **JUDO DUEL**, with Shintaro Kusakura and Tetsuro Tamura, runs through Tues/27, **SWORD OF JUSTICE #2**, with Shintaro Katsuo, plus **DEMON WOMAN KILLER**, with Satsuko Ogawa Wed/28-Tues/3, call theater for times, 1700 Post at Buchanan, 563-1400

LUMIERE: **DESPAIR** (Rainer Werner Fassbinder, 1978, West Germany/France), with Dirk Bogarde, daily at 7 and 9.30, with matinees Wed-Sat-Sun at 2 and 4.30, 1572 California, \$1.75 bargain matinee Wed and Sat until 5, 885-3201

METRO 1: **HARDCORE** (R), daily at 7.30 and 9.30, with matinees Sat-Sun at 1.30, 3.30 and 5.30, Union at Webster, youths ages 17 and under not admitted to this film, 221-8181

METRO II: **HAROLD AND MAUDE**, daily at 8.25, with matinees Sat-Sun at 1.40 and 5, plus **KENTUCKY FRIED MOVIE**, daily at 6.45 and 10.05, with matinees Sat-Sun at 3.20, Union near Fillmore, 931-7666

NEW MISSION: **STAR CRASH**, **PIRANHA**, plus **KINGDOM OF THE SPIDERS**, opens Fri/23, call theater for times, Mission near 22nd St., 647-1261

NORTH POINT: **SUPERMAN**, daily at 1, 4, 7 and 9.45, Powell at Bay, 989-6060

PARKSIDE: "Triple Bill," features **RAINBOW BRIDGE** (R), with Jimi Hendrix, 7.10 and 11.45, Fri/23, 2.30, 7.10 and 11.45, Sat/24, **YESSONGS** (G), with Yes, 8.40, Fri/23, 4 and 8.40, Sat/25, plus **ROCK 'N' ROLL YOUR EYES** (G), with Emerson, Lake and Palmer, 10, Fri/23, 5.20 and 10, Sat/24, **CHILDREN OF PARADISE (LES ENFANTS DU PARADIS)** (Marcel Carne), with Jean-Louis Barault, Arietty, Pierre Brasseur, Marcel Herrand, Maria Casares, Louis Salvo, Pierre Renoin, Etienne Oecroux and Gaston Modot, 2.45, 6 and 9.15, Sun/26, 6.30 and 9.45, Tues/27-Wed/28, call theater for future titles and times, Taraval at 19th Ave., \$2.50 general admission, 661-1940

REGENCY 1: **AGATHA**, call theater for times, Van Ness at Sutter, 673-7141

REGENCY 2: **DAYS OF HEAVEN**, call theater for times, Sutter at Van Ness, 776-5505

RICHELIEU: **STRANGE CARGO** (Frank Borzage, 1940), with Clark Gable and Joan Crawford, plus **TORTILLA FLAT** (Victor Fleming, 1942), with Spencer Tracy, Hedy Lamarr, John Garfield and Frank Morgan, runs through Sat/24, **THE GOOD EARTH** (Sidney Franklin, 1937), with Louise Rainer and Paul Muni, plus **DRAGON SEED** (Jack Conway and Harold S. Bucquet, 1944), with Katharine Hepburn, Walter Huston and Agnes Moorehead, Sun/25-Tues/27, **SONG OF THE THIN MAN** (Edward Buzzell, 1947), with William Powell and Myrna Loy, plus **THE BRASHER DOOBLOON** (John Brahm, 1947), with George Montgomery, Wed/28-Sat/31, call theater for times, 1075 Van Ness at Geary, 771-5200

ROXIE: **MIDNIGHT EXPRESS** (Alan Parker, 1978), with Brad Davis and John Hurt, 7.40, Fri/23-Sat/24, with Sat matinee at 3.20, plus **SORCERER** (William Friedkin, 1977), with Roy Scheider and Bruno Cremer, 9.45, Fri/23-Sat/24, with Sat matinee at 5.30, **CHILDREN OF PARADISE** (Marcel Carne, 1943, in French with English subtitles), with Jean Barault, Arietty, Pierre Brasseur and Pierre Renoin, 7.30, Sun/26-Mon/27, with Sun matinee at 4.15, **JAZZ ON A SUMMER'S DAY** (Bert Stern, 1960), with Thelouis Monk, Louis Armstrong, Jack Teagarden, Chuck Berry, Jo Jones, Big Maybelle, Mahalia Jackson, Dinah Washington, Anita D'Way, Gerry Mulligan, Jimmy Guiffre, Sonny Stitt and Eric Dolphy, plus **SYMPHONY IN BLACK** (1934), with Billie Holiday in her only screen appearance, 7.30 and 9.15, Tues/27, **THE HAVE AND HAVE NOT** (Howard Hawks, 1944), with Humphrey Bogart and Lauren Bacall, 6.30 and 10.20, Wed/28-Thurs/29, plus **THE BIG SLEEP** (Howard Hawks, 1946), with Humphrey Bogart and Lauren Bacall, 8.20, Wed/28-Thurs/29, **BINGO LONG AND THE TRAVELLING ALL-STARS** (John Badham, 1976), with Richard Pryor, Billy Dee Williams and James Earl Jones, 6 and 9.45, plus **SUPERFLY** (Gordon Parks Jr., 1972), with Ron O'Neal, 8, Fri/30-Sat/31, with Sat matinee at 4.15, 16th St. near Valencia, \$1 bargain matinee with 50% membership card Sat-Sun until 5, \$2 regular admission, 863-1087

ROYAL: **NORMA RAE**, call theater for times, Polk near California, 474-2131

SERRA: **BOULEVARD NIGHTS**, opens Fri/23, daily at 7.30 and 9.30, with Sun matinees at 1.30, 3.30 and 5.30, 2170 Junipero Serra, Daly City, 755-1455

SERRAMONTE 6: (1) **HEAVEN CAN WAIT**, (2) **THE MAFU CAGE**, (3) **STAR CRASH**, (4) **THE GLACIER FOX**, (5) **CALIFORNIA SUITE**, (6) **GOOD GUYS WEAR BLACK**, call theater for times, 4914 Junipero Serra, Colma, 756-6500

ST. FRANCIS: (1) **THE WARRIORS**, daily at 12.10, 3.45 and 7.20, plus **HORROR HOSPITAL**, daily at 1.55, 5.30 and 9.05, (2) **THEY CALL ME BRUCE LEE**, daily at 11.45, 3.25 and 7.05, plus **WOMEN IN CELL BLOCK 7**, daily at 1.35, 5.15 and 8.45, Market between 5th and 6th Sts., \$1.50 bargain matinee daily until 2, 362-4822

STAGE DOOR: **WIFE MISTRESS**, call theater for times, 420 Mason, 986-4767

STRAND: **PHANTOM OF THE PARADISE** (Brian de Palma), 12.15, 5.15 and 10.15, **ZACARI** (George Englund), 3.40 and 8.45, plus **THE MYSTERY OF THE LEAPING FISH**, and **BETTY BOOP CARTOONS**, 1.50 and 7, Fri/23

MIDNIGHT EXPRESS (Alan Parker), with Brad Davis and John Hurt, plus **SORCERER** (William Friedkin), with Roy Scheider and Fernando Rey, Sat/24, **FAIL SAFE** (Sidney Lumet), with Henry Fonda, **ON THE BEACH** (Stanley Kramer), with Gregory Peck and Ava Gardner, plus **WHEN WORLDS COLLIDE** (Byron Haskin), Sun/25, **13TH TOURNEE OF ANIMATION, THE POINT**, plus **DOONSBURY**, Mon/26, **REBECCA** (Alfred Hitchcock), with Laurence Olivier and Joan Fontaine, plus **SPELLBOUND** (Alfred Hitchcock), with Gregory Peck and Ingrid Bergman, Tues/27, **FELLINI'S SATYRICON** (Federico Fellini), plus **SEBASTIANE**, Wed/28, **THE FIRST NUDE MUSICAL** (Bruce Kimmell), with Cindy Williams, plus **OHI CALCUTTA**, Thurs/29, **THE BIG FIX** (Jeremy Paul Kagan), with Richard Dreyfuss, plus

CHINATOWN (Roman Polanski), with Jack Nicholson and Faye Dunaway, Fri/30 call theater for times, 1127 Market between 7th and 8th Sts., \$1 bargain matinee daily until 2, \$1.50 bargain matinee daily until 6, 552-5990

SURF: **EFFI BRIEST** (Rainer Werner Fassbinder, 1974, West Germany), Fri/23-Wed/28, daily at 7 and 9.30, with matinees Wed-Sat-Sun at 2 and 4.30, theater closed Thurs/29 for benefit screening (see notes), **THE BELL JAR** (Larry Peerce, 1979), with Marilyn Hassett, Julie Harris and Anne Jackson, opens Fri/30, call theater for times, 4512 Irving at 46th Ave., \$1.75 bargain matinees Wed and Sat until 5, 664-6300

U.A. STONETOWN: (1) **TAKE DOWN**, daily at 9, with matinees Wed-Sat-Sun at 1.15 and 5.10, plus **ONE ON ONE**, daily at 7 and 10.45, with matinees Wed-Sat-Sun at 3.10, (2) **EVERY WHICH WAY BUT LOOSE**, daily at 6.45 and 10.35, with matinees Wed-Sat-Sun at 2.45, plus **THE BRINK'S JOB**, daily at 8.45, with matinees Wed-Sat-Sun at 4.45, behind Emporium, Stonetown, 221-8181

VOGUE: **BOTTOM LINE**, opens Fri/23, daily at 6.45 and 10.20, with Sun matinee at 3.10, plus **NO TIME FOR BREAKFAST**, daily at 8.30, with Sun matinees at 1.20 and 4.45, Sacramento at Presidio, 221-8181

WARFIELD: call theater for times, Market at 6th St., \$1.75 bargain matinee daily until 2 and all day Sun, \$2 regular admission, 775-7722

YORK: **MOTHER KUSTERS GOES TO TOWN** (Rainer Werner Fassbinder), with Brigitte Mira, plus **FOX AND HIS FRIENDS** (Rainer Werner Fassbinder), Fri/23, **BLACK ORPHEUS** (Marcel Carne), plus **DONA FLOR AND HER TWO HUSBANDS** (Bruno Barreto), Sat/24, **PINOCCHIO** (Ben Sharpsteen, 1937), plus **SINBAD AND THE EYE OF THE TIGER** (Sam Wanamaker), Sun/25, **THE ASSASSINATION** (Masahiro Shinoda), plus **HARI KARI** (Masaki Kobayashi), Mon/26, **THE PETRIFIED FOREST** (Archie Mayo), with Leslie Howard, Bette Davis and Humphrey Bogart, plus **MARKED WOMAN** (Lloyd Bacon), with Bette Davis, Tues/27, **BEADAZZLED** (Stanley Donen), plus **STEELYARD BLUES** (Alan Myerson), with Jane Fonda, Donald Sutherland and Peter Boyle, Wed/28, **YOU ARE A RAINBOW** (George T. Paravunan), with George Leonard, Michael Murphy, William Schultz, Moshe Feldenkrais, Leonard Orr, Leo Sunshine, Paul Larson, Betty Fuller, Kay Drmmens, Janet Zuckermann, Gabrielle Roth, Tom Durkin, Bob Mitchell and featuring Esalen, the Sufis, Theta Seminars, Well Springs, Sun seminars, Playground, Feldenkrais, Rolling, Massage and dancing, with special appearances by Mahashvi Yogi, Rajneesh and Guru Maharaj, plus **RED GLOW AND WHITE GLOW**, a short film on Swami Muktianda, preceded by a short introductory speech by George Leonard and Swami Muktianda, 7 and 9.45, Thurs/29, \$3.50 advance tickets at all Bass outlets, "Four Films by John Waters with Ovine in Person," features **PINK FLAMINGOS**, **THE DIANNE LINKLETTER STORY**, **MULTIPLE MANIACS**, plus **DESPERATE LIVING**, Fri/30, call theater for times, 24th St. near Potrero, \$1.50 bargain matinee Sat-Sun until 5, \$2 regular admission, 282-0316

EAST BAY

ACT CINEMAS: (1) **WIFE MISTRESS**, opens Fri/23, daily at 6.30, 8.30 and 10.30, except Sun at 1.30, 3.30, 5.30, 7.30 and 9.30, (2) **GET OUT YOUR HANDKERCHIEFS**, weekdays at 7 and 9, Fri-Sat at 6.45, 8.45 and 10.45, Sun at 1, 3, 5, 7 and 9, Center off Shattuck, Berk., 548-7200

ALBANY: **NORMA RAE**, daily at 7 and 9.10, with matinees Sat-Sun at 1, 3 and 5, 1115 Solano, Berk., 524-5656

BERKELEY: **DAYS OF HEAVEN**, call theater for times, Shattuck at Haste, Berk., 848-4310

CALIFORNIA: (1) **BOULEVARD NIGHTS**, opens Fri/23, (2) **THE WICKER MAN**, (3) **MURDER BY DECREE**, plus **THE GREAT TRAIN ROBBERY**, call theater for times, Cinema Center, Kittredge and Shattuck, Berk., 848-0620

CAPRI: **FAST BREAK**, weekdays at 7.15 and 9.10, Fri at 6, 7.55 and 9.50, Sat-Sun at 1.30, 3.25, 5.20, 7.15 and 9.10, 1653 Willow Pass Rd., Concord, 687-4310

HARDCORE (R), weekdays at 7.15, Sat-Sun at 4 end 7.45, plus **THANK GOD IT'S FRIDAY**, week-

days at 9.15, Sat-Sun at 2.15, 6 and 9.45, Nimitz Fwy, Oakl., 562-9990

CINE 7: **HEAVEN CAN WAIT**, plus **LOW DANCING IN THE BIG CITY**, call theater for times, 3814 MacArthur Blvd between 35th Ave and High, Dakl., \$2 adults, \$1 children ages 12 and under, 530-3382

ELMWOOD: **THE MAFU CAGE**, daily at 7.30 and 9.30, with Sun matinees at 1.30, 3.30 and 5.30, College at Ashby, Berk., 848-0931

GRAND LAKE: **BOULEVARD NIGHTS**, opens Fri/23, daily at 7 and 9, with Sat matinee at 5 and Sun matinees at 1, 3 and 5, Grand Ave., Dakl., 452-3556

NORTHSIDE: (1) **KING OF HEARTS**, plus **MAKE ME PSYCHIC** (Sally Cruikshank), daily at 6, 8 and 10, (2) **BREAD AND CHOCOLATE**, daily at 7.15 and 9.15, 1828 Euclid, Berk., 841-2648

OAKS: (1) **AGATHA**, (2) **THE DEER HUNTER**, call theater for times, 1875 Solano near Berkeley, Berk., 526-1836

PARKWAY: (1) **CHINA SYNDROME**, daily at 7 and 9.15, with matinees Sat-Sun at 2 and 4.30, (2) **THE BRINK'S JOB**, daily at 9, with matinees Sat-Sun at 1.30 and 5.15, plus **THE WARRIORS**, daily at 7 and 10.45, with matinees Sat-Sun at 3.15, Park Blvd and E 18th, Dakl., 835-3535

RIALTO: (1) **MAGIC**, plus **THE TENANT**, (2) **INVASION OF THE BODY SNATCHERS** (1978), plus **THE MAN WHO FELL TO EARTH**, (3) **THE GLACIER FOX**, plus **HOPPY GOES TO TOWN**, (4) "Two by Fritz Lang," features **M** plus **THE TESTAMENT OF DR. MABUSE**, call theater for times, 841 Gilman, Berk., 526-6669

ROXIE: **THE WIZ**, plus **MANITOUL**, call theater for times, 17th and Telegraph, Oakl., 893-3311

SHOWCASE: (1) **TAKE DOWN**, plus **HEAVEN CAN WAIT**, (2) call theater for titles and times, Broadway at 51st, Oakl., 654-3600

U.A. CINEMAS: (1) **CHINA SYNDROME**, daily at 1, 3.15, 5.30, 8 and 10.20, (2) **SUPERMAN**, daily at 1, 4, 7 and 9.45, (3) **HARDCORE** (R), daily at 1, 4.45 and 8.30, plus **GOOD GUYS WEAR BLACK**, daily at 3, 6.45 and 10.30, (4) **FAST BREAK**, daily at 1.30, 4.45 and 8.30, plus **STAR CRASH**, daily at 3.15, 6.45 and 10.15, 2274 Shattuck, Berk., 843-1487

UC THEATRE: **THE BOYS FROM BRAZIL** (Franklin J. Schaffner, 1978), with Laurence Olivier, Gregory Peck and James Mason, 9.10, plus **MARATHON MAN** (John Schlesinger, 1976), with Laurence Olivier, Dustin Hoffman and Roy Scheider, 7, Fri/23, **THE 12TH INTERNATIONAL TOURNEE OF ANIMATION**, 2.05, 5.05 and 8.05, plus **A DOONESBURY SPECIAL** (John and Faith Hubley, 1977), 4.30, 7.30 and 10.30, Sat/24, **THE MAN WHO WOULD BE KING** (John Huston, 1975), with Sean Connery and Michael Caine, 4.35 and 9.40, plus **LORD JIM** (Richard Brooks, 1965), with Peter D'Tole, James Mason, Curt Jurgens, Eli Wallach, Paul Lukas and Akim Tamiroff, 1.55 and 7, Sun/26, **GUMS** (Robert J. Kaplan, 1976), with Terri Hall and Brother Theodore, 8.30, plus **S.O.S.** (Jim Buckley and Al Goldstein, 1973), 7 and 10.05, Mon/26, **DERSU UZALA** (Akira Kurosawa, 1975, Japan/USSR), with Yuri Solomin and Maxim Munzuk, 9.30, plus **DODES' KA-DEN** (Akira Kurosawa, 1970, Japan), 7, Tues/27, **NO TIME FOR BREAKFAST** (Jean-Louis Bertucelli, 1978, France), with Annie Girardot, Isabelle Huppert, Jean-Pierre Cassel and Francois Perrier, 9.30, plus **CESAR AND ROSALIE** (Claude Sautet, 1972, France), with Yves Montand, Romy Schneider and Sami Frey, 7.30, Wed/28, **A BOY AND HIS DOG** (L. O. Jones, 1975), with Don Johnson and Suzanne Benton, 8.30, **BARBARELLA** (Roger Vadim, 1969, France), with Jane Fonda, John Philip Law, Milo O'Shea, Marcel Marceau and Anita Pallenberg, 10.15, plus **SINS OF THE FLESHAPOIDS** (Mike Kuchar, 1965), 7.30, Thurs/29, **MIDNIGHT EXPRESS** (Alan Parker, 1978), with Brad Davis, Randy Duaid, John Hurt and Bo Hopkins, 9.10, plus **SORCERER** (William Friedkin, 1977), with Roy Scheider, Bruno Cremer, Francisco Rabal and Amidou, 7, Fri/30, 2036 University, Berk., 843-6267

Titles and times subject to change. Call theater to verify.
—Fiona Mackenzie

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COUNTRY PROPERTY

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Near Golden Gate Park. Day or weekly, optional Continental breakfast. Period furnishings, handmade quilts. 864-1978

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Real Estate Investments

Alternatives to Bay Area real estate investments. Call Bill Madden, M.A. Econ., Realtor-Broker, (209) 463-0332. Crowe & Cyr, Realtors

RENTALS TEMPORARY

Sublet spacious 1 bdrm garden flat, Duboce Triangle. \$250/mo, garage available. For April/May, time period negotiable. 552-2361

RENTALS

Penthouse!

Large newly remodeled 1 bedroom apartment, spectacular view. Fillmore between Oak and Fell. 621-4674 or 863-8487. Ask for Chuck

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RENTALS TO SHARE

Victorian flat to share—Bayview, sunroof, fireplace, nice people, straight—\$125, Green/Franklin, (no smokers, pets) age 24-33 preferred. Call 771-6549 evenings/weekends

Male/female to share modern 2-bedroom apartment near 10th & Irving with male, 32, \$175. Parking difficult. Seek non-sexist person

Open-minded female wanted to share spacious sunny 2 bedroom Victorian flat in Noe Valley with 1 man, dog and cat. Yard and workshop. Music lovers welcomed. \$212. 824-7828 evening

Woman to share home near ocean. Lots of space for privacy. 681-4055

Wanted—two women to share sunny flat near Olores Park. \$106.25/month + utilities, no pets, non-smokers, share housework. Call Martena 433-6790 days or Lila 824-5044 days. Available April 1

Female 21-35 wanted to share spacious, 2 bedroom inner Richmond flat with male 34. \$140 + utilities. Call Ron, 387-9406

Richmond District

Professional type person for classy flat with mother and 10-year-old son. \$185, utilities included. Non-smoker. 731-8067, 221-5047.

Ladies:

lots of room in my house, lots of room in my heart. If either or both of these free vacancies interest you, call Larry, any time, 237-4791.

Darkroom

Need quiet, neat, non-smoking person to share modern East Bay flat with one. Excellent darkroom, garage. Near College Avenue. \$162 plus utilities plus \$50 deposit. 655-0728 mornings/after 8 pm

24-year-old, straight male wants to share 2-bedroom, inner Sunset apt. \$145 plus utilities. 731-5799

House to share, warm, fully carpeted, house to share with family atmosphere. Vegetarian non-smokers, one block from Golden Gate Park. Woman preferred. 387-6615, 7-10 pm.

Woman wanted to share large Victorian house with 2 women and 3 men. Prefer someone with stable work situation who is ecologically conscious especially in daily living, interested in nutrition. We share food & household tasks. Please no smokers, no pets. On Ashbury near Hayes. \$95 plus utilities. 931-8933 evenings

Two roommates wanted to share seven room Pacific Heights Victorian flat with two men, Bush & Laguna, \$122, 922-7581.

Female 24 + Inner Sunset \$106/mo. Vegetarian and non-smoker preferred, call 566-4509

Non-smoker, straight, 30 plus, to share 3 bedroom, 2 1/2-bath house in Oak City. Bart shuttle at door. \$150 plus 1/2 utilities. Call Michael 542-4495 days, 994-5018 eves

Share large Oakland house. Fireplace, oak floors, roomy. \$175/month. In Rockridge, 654-3570.

\$130—Room with kitchen in semi-vegetarian cooperative living situation. Large Oakland house. Contact Nancy 535-2339, Mondays

Unfurnished bedroom in 3 bedroom, 1 1/2 bath, furnished house. Diamond Heights, male or female, straight. Glen Park Bart station. view, backyard. \$190 + utilities. 621-3907 or 584-6527

Cau mail, 30, would like female to share E. Bay (Richmond) house. Prefer none smoker, like things neat, clean. \$150, 50 off exchange for light house cleaning. I'm into bicycle, Oisico, 4 wheels, 235-5240

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Sublet wanted, pet/plant care OK To \$200/mo. References, 386-7599 eves

\$50 Reward

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BOOKS & PUBLICATIONS

Who Is He?

The Other Samuel Johnson: A Psychohistory of Early New England by Peter Carroll (Associated University Press).

Sexuality & Spirituality

Your spirituality can enhance your sex life. Illustrated booklet tells how. \$3. Genesis, 817 Guerrero SF 94110

Reker Act Bibliography

Starter reading list on a city-owned electric system in San Francisco together with a list of sources, list of other cities, misc. reprints 30¢ with stamped, self-addressed envelope to C.L. Smith, 61 San Mateo. Berkeley 94707

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Michèle—Somehow I lost your phone number. Very irritating! Because I do want to meet you. Call again or write Reggie, PO Box 11456, San Francisco 94101.

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Hi! I'm looking for an unattached, educated W/M, 45-53, who likes fun, sharing thoughts, intelligence and creative people. I'm neat, attractive, fun, interesting, caring and busy. If you are the above and into theater, hot tubs, walks, talks, dining, dance, warmth and playing, write Guardian Box 13-28-B.

Looking for a W/M, 27-35, who is honest, tired of the games that past relationships have realized. I am a W/F, 25, with one child. Have exhausted my friends for friends, need some thing/one new in my life. Helen, PO Box 27024, Oakland 94602

29-year-old fun loving male, leftist, labor union activist, seeks woman who understands longterm political struggle and has not forgotten how to laugh. Guardian Box 13-28-N.

Amplify Built Lady!

You weigh over 200 pounds and seek a W/M 5'6" to get to know and appreciate the real you! This slim fortyish sensual gentleman desires to hear from you, now! Guardian Box 13-27-X.

W/M, 40, tall, cultured, athletic, non-smoker, seeks woman who rates importance of caring and giving in a relationship above all else. Guardian Box 13-27-W.

Man, 33, would like to meet similarly aged woman, a writer, political with a world view, discontented enough to make definite plans to travel, and possibly live, outside the U.S., wants involvement with a man but without the pressure of being solely absorbed in each other, then we should at least eliminate the waiting. Guardian Box 13-27-V.

Couple Seeking...

very attractive professional Caucasian couple 36/25 wishes to meet same end/or Caucasian or Eurasian female ages 20-35 for travel caring sharing affection humor and music. Very discreet sensitive loving and with excellent taste and style. We will respond directly or in Messages column in this paper. Photo desired. Guardian Box 13-28-L.

Tell, warm, handsome, professional W/M, 35, 6'6", 200 lbs. I enjoy dining out, sports, dancing, outdoor activities and the companionship of an intelligent, attractive woman. I play tennis, travel and generally enjoy life. If you are a slim, outgoing, emotionally secure woman, I would like to meet you. Guardian Box 13-30-E.

Wanted happy woman, 35-45, enthusiastic for living, health conscious, who would be happier permanently related to W/M, professional, 6', 160W. Essentials caring relationship, home life, hiking, swimming, intellectual interests, etc. Guardian Box 13-30-D.

East Bay W/M, 35, 185 lbs, 6', handsome, very busy involved with arts and sciences, seeks an intelligent and attractive, non-smoking, East Bay female for companionship and such recreational activities as: theater, bridge, movies, racketball, etc. Guardian Box 13-27-U.

Samba, Salsa or Jazz

part of your interests as well as going places and doing things? I am a 28-year-old professional W/F, great looking, physically fit, independent, dependent, sexy, well educated, well traveled and well dressed who works too hard plays too little and is weary of meeting gigolo types. Looking for tall, dark and very handsome, professional, 30ish man who is financially secure, successful, with wide and varied interests for dancing, laughing, conversation. Sunday ventures and possibly much more when the weather warms up. Guardian Box 13-27-T.

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Attractive man 33 seeks woman who would be into an occasional massage exchange, sensual but not sexual, without any other strings. PO Box 27574, San Francisco 94127.

W/M 32 interested in fun, growth and weekend travel with a nice lady. I enjoy beaches, consciousness altering and art, so do you. Being new here I need some local guidance. Guardian Box 13-28-A.

Shogun Enthusiasts

I need help of a woman interested in good cultural relations. A Japanese executive friend, interesting, well educated, married, would very much like to have a relationship with an attractive American woman up to 40 prior to returning to Japan, with possibility of continued relationship in the Orient. If interested, please write and enclose photo. S.B.I., PO Box 2087, San Francisco 94126.

W/M 39 Attractive, sexy, recently bought a sports car which is in N.Y. I plan to drive it leisurely from there to S.F. in late April or early May and am looking for a congenial female companion to share driving and experiences with. Guardian Box 13-30-B.

I'm a W/M 36 good looking 5'9", 160 lbs social drinker, light smoker, occasional grass, work evenings, into writing the arts creative endeavors. I am looking for a San Francisco woman who is trim attractive, emotionally secure, confident, who needs lots of love and a relationship that is lasting, rewarding and stimulating both sensually and intellectually. PD Box 18051, San Francisco 94118.

Adjectives With Curves

A sophisticated, sensitive, aware businesswoman in late 30s who has created a comfortable low-key life would enjoy meeting a more feminine counterpart, 30-45 who is sensible, secure & a little sassy. Prefer non-tobacco smoker who is healthy in mind & body, appreciates animals, sunshine, silk, Ch 9 & breakfast in bed. Details & photo helpful. Box 1144, Berk. 94704.

Single W/M, late fifties seeks W/F to live with. Would like woman who has been successful housewife or secretary, but easy to get along with is the most important quality. Can easily support you in comfort. I enjoy fine SF restaurants and theaters. Forty to 50 preferred but other ages OK. Please write me about yourself. Box 1132, 2000 Center St., Berkeley 94704.

Don't Give Up

If you're a fiftish W/M living on the peninsula. There's a fortysix W/F who's attractive, bright and a great cook looking for that perfect dinner companion on whom to lavish her sauces. Guardian Box 13-27-B.

W/M professional, good looking 6'3", 30 yrs. very active athletic honest perceptive. Likes sex psychology and philosophy, music, travel etc. Attractive intelligent lady. Guardian Box 13-27-C.

M 33 BR eyes BLK. hair ethnic waiter looking for serious involvement likes diners, white wine theatre dirty movies sunsets poetry laughter and intense women who aren't afraid of their emotions. Write with photo. Guardian Box 13-26-X.

Saucy? Are you a female who is sensitive, warm and affectionate—and occasionally impudent? I'm a W/M, 30's, handsome, masculine and sensual. Guardian Box 13-27-G.

Professional executive, 54, with personality and sincerity, seeks warm, honest, easy going girlfriend for the enjoyment of wonderful SF. Guardian Box 13-27-H.

Political Woman??

I'm looking for you, a very special woman. You care deeply about the human condition, are liberal in your politics, an environmentalist and opposed to nuclear power. You are educated, a career woman, a pessimist, 35-40, and live in SF. You are not overweight, a heavy drinker, heavy-drug user, nor a religious zealot. I am 37 W/M and hope to satisfy your needs equally. Guardian Box 13-31-A.

Friends laugh, I don't care. Usually sane W/F, 31 must see "Good Guys Wear Black." Won't another sulphidic soul brave Market Street with me soon? Guardian Box 13-27-D.

I am a very attractive woman, French-Spanish, 23 years old, singer. Would like to meet middle-aged man for friendship and to help me with my career. Please send letter and business card. Thank you. Guardian Box 13-29-B.

Super Woman Wants Superman

Green-eyed blonde 27, intelligent, energetic, sincere, romantic, sense of humor, athletic creative, pretty and a successful professional seeks male counterpart over 5'8" (non smoker). Please write Guardian Box 13-27-E.

Man 37 5'11" 170 blue eyes Br hair owns Ranch looking for wife number two to go with number one 18 to 30 W/F Slim Star Rte 2, Box 24, Tehachapi 93561.

Lost Bachelor, W/M 42

You single, unattached women just aren't looking hard enough. You like to have fun, go to the movies, but also like to spend a quiet evening and talk. So do I. And I have a very interesting background. You can like Santana and Boston. Please write me. Same here. You seek a warm, affectionate companionship. I hear you. Montgomery St. doesn't interest you. Me neither. So let's meet. Ron M. Guardian Box 13-28-D.

Singlehanded lady doctor needs Bay sailing friend, reasonably weatherproof, convivial single gent, age and I.D. over 50. My boat Gina Box 2563, 94952.

29-year-old W/M vegetarian artist into meditation quiet living, video, rock music, formally lived in spiritual community the farm looking for W/F 20-30 with similar qualities for preferably lasting relationship enclose recent photo & phone. All will be answered. Reply Larry PO Box 4221 San Francisco 94101.

Lovely Lady

Very pretty, slim, warm, intelligent W/F in mid-twenties would like to meet attractive, easy-going, discriminating, nonsmoking male 20-45, SF or Oakland only. Photo (returnable) necessary. 625 Post Street, Box 261, SF 94109.

Androgynous Prof. Male

5'8", 44, 150 lbs, seeks liberated woman as travel companion several days month. Most everywhere in Calif. BX 761, Oakland 94604.

Aggressive And Dominant

W/M, 31, Irish, wishes to meet sensitive, intelligent, good-looking, marriage-minded W/F, 26-36. I am physically powerful, happy, extra-sensitive, and have much gentleness for the right women. Photo and phone number to Box 6666, 537 Jones, SF 94102.

Female Advice

Women: don't wish for satisfaction—insist on it. For further free consultation, write Dr. Ergol, Box 494, Inverness.

W/M 26 attractive ethiatic uninhibited 6 ft 170 lbs seeking space for nude sunbathing and will exchange for your desires. 681 Ellis #3079, San Francisco 94109.

Tall man, 40, building Sierra cabin. Also Bay residence. Seek warm, slim woman for now and then togetherness. No hard masters, please. Guardian Box 13-27-J.

Gay woman wanted for live in relationship with gay W/M age 29, Guardian Box 13-28-G.

Are You Alone, And Tired Of It?

So am I, let's do something about it. Non-marriageable W/M, 27 is recently separated and seeks sincere woman to exchange support, good times, and perhaps love. Unlike some people, I don't care if you resemble a model or sex symbol, just being an honest person will do. I am a non-smoker, gentle & athletic. Jim, PO Box 2291, South SF 94080.

Complete, Total, Monogamous

Relationship sought by gay male. Am into running, kayaking, music, animals, being outdoors. Together, we exchange energy and support equally. Are in touch with feelings and eager to communicate them to one another. Vegetarian. Independent, masculine. 30-40, attractive very sexual, caring affectionate, joyous, confident, earnest and ready. Your photo and letter get mine. Mark, PO Box 14046, SF 94114.

Conrad, 36, 6', 147# blond healthy independent enterprising knowledgeable practical eccentric nutritionist, functional designer, quality contractor, world traveler. seeks woman companion desiring consensus partnership, family adventure. Guardian Box 13-28-C.

Very goodlooking, classy, young businessman seeks pretty, affectionate, sincere, intelligent girlfriend-lover. Am mature, independent, well-groomed, very considerate and romantic. You are looking for meaningful sharing, cuddling passion, and adventure. Please write frank letter to PDB 99075, SF 94109. Friendly introduction, no pressure.

Single male professional 33 English Cambridge graduate just transferred from East Coast seeks an interesting athletic woman to share skiing running and possible cultural and social activities. Ideally she should be a good skier run at least eight minute miles and also enjoy dancing and watersports. Guardian Box 13-27-A.

Unattached blue-chip bachelor, late 30s, 5'11", 170 lbs., Ph.D. seeks live-together relationship with a very pretty lady who is ready for a share and care romance. Let's check rapport. Replies with photo and phone acknowledged. P.D. Box 1663, Burlingame, CA 94010.

"Most relationships are not made in heaven, they come in kits and you have to put them together yourself." You are a Spanish, black or Asian beauty, sensuous, fun-loving, unpretentious. I am white, 36, well-educated, business and professional background, easygoing, considerate. If you are sincere, write with phone number and photo. PO Box 2451, Menlo Park, CA 94025.

Marriage Only: Seeking A Wife

Healthy, non-smoker, non-drinker, sincere single male, no dependents, professional Ph.D., 50, is searching for a soulmate to create a home, family in atmosphere of aliveness, loyalty and mutual support. I have an abundant store of love and energy to share with bubbly, intelligent, warm, sincere, loving, single female of child-bearing age who depends. Women who are religious fanatics, into drugs and mind and health destroying habits, don't write. P.D. Box 1116, San Luis Obispo, CA 93401.

W/M Peninsula-San Jose married, 40s, 6'1", 180, educated, pleasant, attractive, sensual, seeks same in trim, affectionate woman 30-45 for discreet and intimate weekday daytime warm fuzzies. PO Box 1363, Mt View, CA 94042.

Attention Lady

W/M, handsome, successful, gentle, firm, humorous, ironic, English, widely traveled and read, 6'2 1/2", blond, 185 lbs., likes sunshine, swimming, films, mountains, jazz, etc., seeks lady both beautiful and bright, slender, sensual, intelligent, articulate, well-dressed and undressed, under 34, any race. Will call you discreetly. David, 220 Redwood Highway, Box 131, Mill Valley 94941.

W/M, 39, I Am

personable, attractive, serious, funny, intense, charming, 5'11", 165 lbs., thoughtful, adventurous, Italian, complicated, Arles, lawyer, well-traveled, good listener, sometimes reckless, well-read, non-smoker, sensitive, superb lover, extremely honest, gentle, sometimes shy, and a reliable concerned friend. I like chamber music, learning, running, sex, philosophy, sports cars, good films, women who are intelligent, accomplished and sexually assertive, beaches, talking, teaching, travel, children, skiing, new experiences, and myself. I am interested in meeting an attractive female, 22-45, preferably but not necessarily unmarried, not heavily neurotic or depressive, not overweight, willing not to smoke when with me, not hung up on food, hot tubs, grass, or other such superficial pleasure-seeking as an entire way of life, with whom to share two or more of my interests. Guardian Box 13-30-B.

Are you the dude who's been hiding all these years? I am unabashedly looking for a man who's a complete turn-on, gorgeous physically, emotionally and spiritually, who wants to turn a fine lady on and can handle it all with a heart full of love. Under 35, please. Photo appreciated and will be returned if requested. Guardian Box 13-28-H.

Warm lively loving woman 37 seeks playful male partner 35-45 for loving marriage, and baby making. He is spiritually awake, values aliveness, integrity, experienced in intimacy, assertive, gentle, sensual, supportive, intelligent, shares feelings easily, joyful, and is really ready now. Guardian Box 13-27-S.

I want to dance-fly through the air, jitterbug, swing style—one of my many iconoclastic interests, but a good start I am a curly, imaginative, unpredictable, slim 31-year-old female—would like little man with whimsy, wit and moxie. Guardian Box 13-28-K.

Space-age dilettant, brilliant, witty, scrupulous, thoughtful, sophisticated, sensual, complex seeks very intelligent, honest, assertive woman with full breasts, sense of humor, strong libido, and compatible with my untraditional, non-materialistic, unfashionable approach to life and my lack of desire for children. I'm a W/M, 34, 6', with blue eyes, beard and body hair. I love nature, conversation, travel, running (not a fanatic), making love (long and often), grass, good food and wine. Not only do I do dishes (and windows), but I like being on the bottom. Guardian Box 13-27-R.

Playgirl seeks Mr. Magnanimous. Write Joy Box 31332 San Fran, CA 94131. Incl stamp.

Shy Caucasian artist, 33, seeks younger woman for lasting relationship. Guardian Box 13-29-A.

Cultured, outdoorsy lady desires lasting relationship with man in his 30s. I'm 30, attractive, well-traveled, love backpacking & hiking as well as theatre music and dining out. You are masculine not macho, sensitive and loving as I am towards you, not a tatter or son to me, and not a heavy smoker, drinker, or doper. Let's share our love of nature, travel, arts, maybe a home. Guardian Box 13-28-J.

Intuitive Man

Cherisher-seeker of physical beauty and mystique in a woman, lover of the sensitive, the subtle and the storm. Will exchange meeting for meeting, poem for poem, photograph for photograph. your move. Guardian Box 13-27-O.

I'm looking for a guiding star to my existence!—someone to share good conversation, laughter & good times. Are you an attractive W/F with some direction in life, but still adventurous? I'm 31, W/M, attractive, intelligent, warm & impulsive—ready for new faces, new friends—photos appreciated. Guardian Box 13-27-P.

Short Guy Needs Love

Middle aged W/M Jew scientist, gentle, honest, affectionate seeks congenial W/F (non-smoker) for solid relationship (LTA?). Enjoys art, travel, hiking, gourmet food, cuddling, being alive. 2000 Center St., Berkeley 94704, Box 1364.

Share The Ride

with this handsome W/M 39 on his way to the top. Educated professional looking for warm, sensitive & caring partner who has intelligence and is willing to share 100% to 100%. PO Box 1643, Novato, CA 94947.

Are You A Man In His 40s

who is looking for an attractive, affectionate, sincere and fun-to-be-with woman? I am a W/F, 5'3", dynamic brunette with brown eyes, youthful 41 with a sunny personality, loyal, supportive, no dependents. I like skiing, some hiking and camping when the weather is nice. Also classical music, theater, arts, some disco dancing and frequent good cooking. Would like to meet a warm and caring W/M, college grad, like me, successful in his profession, interested in a one-to-one relationship. Write Box 4089, SF, CA 94101.

East Bay W/M, gentle, discreet, a good person, wants a lasting woman friend, 30s or 40s. Married and/or uppy okay. Box 93, San Leandro 94577.

Nice looking W/M, writer in mid-30s, seeks a married woman who'd like a discrete, no strings affair. Your picture gets mine. Box 4241, San Leandro 94579.

Woman Wanted

by good-looking white male, 33, with marvelous sense of humor. Gregarious, educated, travelled, slightly eccentric. An exciting extrovert who is strong in mind, body and spirit. I'm looking for an active, thinking, East Bay woman (non-smoker) who enjoys dining, theatre, soft/classical (also folk) music, keeping fit, sailing, square-dancing, fireplace evenings and making love. If these are your interests, please drop me a line. I would enjoy your company. Doug, P.D. Box 15, Hayward 94543.

Sensitive, sensual, self-controlled, skilled 22-year-old male in professional school would like to meet an older woman, 24-40, for friendship and intimacy. Box 22671, SF, 94122.

W/M 36yrs, 6'3", 170 lb, warm, feeling, moderately attractive, single parent. I like my profession, have a few good friends, enjoy cycling, hiking, sailing, backpacking, and working at simple things. I like to try new things, too. I'm looking for a continuing relationship—without dependency—with a woman I really like and feel turned on to. I want us to enjoy sex, to listen to each other, and to have fun doing things together. A woman that would be a good friend and lover for me is probably 27-37, healthy, attractive, trim, usually warm, and responsible for her life. Write Tom, Guardian Box 13-28-F.

Jazz musician, world famous, 58, W/M, well-educated, will help support needy women. Must be feminine and honest. Guardian Box 13-27-M.

Hardhat snuggler? Sensitive machoclone? Country on Castro? Secure in reality but ready to play? I want to know you. Brian, Guardian Box 13-30-A.

Attractive W/M 36' 210 blond blue eyes sensitive not rich seeks serious but fun relationship with mellow sensitive white or Oriental female 25-35 Berkeley area (East Bay) no drugs. Guardian Box 13-27-L.

Married W/M, goodlooking, tall, trim, 40s, sense of humor and integrity. Successful career, open marriage—no deceit! Seek quality affair with non smoking female (single or married) who is tender and loving. Let's start by exchanging first names and photos. Write Guardian Box 13-36-A.

San Francisco professional guy (Aquarius), youthful 40s, likes beaches, mountain and myself. Wants female counterpart, 30s or 40s. We're both trim, non smokers with no kids at home and lots of free time to share new living experiences, travel and leisure. Guardian Box 13-27-K.

Desire woman with a sympathetic heart and a sense of humor. Should appreciate and chuckle over Charlie Chaplin, Nathaniel West, Mel Brooks and Steve Martin. Knowledge of Kafka, Kazantzakis and Henry Miller preferred but not really necessary. Should either be terribly erotic or terribly amused by the whole process. Write Steve, PO Box 18083, SF 94118.

The plain truth: SF male, 29, good looking, intelligent, aware, shy, poor, reaches for woman friend for sharing company, conversation, activity—for human contact. Guardian Box 13-28-E.

Mature young woman seeks companion for evenings at the theatre, ballet and movies. I love musical comedies, classical ballets, and good old-fashioned entertaining movies. Let's meet for coffee and see if we'd enjoy the same shows. Diana, Guardian Box 13-27-O.

Tall, attractive male, 40, intelligent, warm, seeks female active in English riding, hunters, jumpers. PO Box 4811 Stanford, CA 94305.

Woman wants gentle sensitive sensual sincerity in and with another attractive professional woman. Guardian Box 13-35-A.

W/M, 38, Searching For B/F

Educated, well-traveled, tall and handsome. Living near City, met wonderful black woman when 20 and has loved black women ever since. Music can be made using only black or white keys on the piano, but the best music comes from black and white played together. Box 578, Tiburon 94920.

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FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 36733

The following persons are doing business as BRITISH MARKET, 2800 Leavenworth #69, San Francisco, CA 94133. Louis Wade Lum, 121 Knollwood Drive, San Rafael, CA 94901, Sandra Patricia Lum, 121 Knollwood Drive, San Rafael, CA 94901. This business is conducted by an individual. Signed Sandra P. Lum

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on February 27, 1979

Pub Dates, March 7, 14, 21, 28, 1979

R-78004

ORDER TO SHOW CAUSE

FOR CHANGE OF NAME

NO 745910

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the application of ARTEMISA BORRERO for change of name

Whereas the petition of ARTEMISA BORRERO has been filed in court for an order changing her name from ARTEMISA BORRERO to ELISA A. BORRERO, how, therefore, it is hereby ordered that all persons interested in said matter do appear before this court in Department 1 on the 9th day of April, 1979, at 9 o'clock am to show cause why this application for change of name should not be granted.

Dated February 28, 1979 Francis W. Mayer, Judge of the Superior Court

ROBERTO GARCIA

La Raza Centro Legal

2588 Mission, Suite 200

San Francisco, CA 94110

Attorney for Applicant

Pub dates March 7, 14, 21, 28, 1979

BG-131910

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 36690

The following persons are doing business as BROOM & BOARD, 1531 Fulton, San Francisco, CA 94117. Jeffrey O. Kozony, 1531 Fulton, San Francisco, CA 94117. Catherine Cleary, 1531 Fulton, San Francisco, CA 94117. This business is conducted by an unincorporated association other than a partnership. Signed Jeffrey O. Kozony

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on February 23, 1979

Pub Dates February 28, March 7, 14, 21, 1979

BG-13181

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 36822

The following person is doing business as THE SONGWRITERS STAGE, Marina Music Hall, Building 314, 2nd Floor, Fort Mason Center, San Francisco, CA 94123. Grant K. Baldwin, 328-A Cypress Avenue, San Bruno, CA 94066. This business is conducted by an individual. Signed Grant K. Baldwin

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on March 2, 1979

Pub Dates March 7, 14, 21, 28, 1979

BG-13197

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 36824

The following person is doing business as AVALANCHE PRESS, 1350 Pine #202, San Francisco, CA 94109. Max Metheny, 1350 Pine #202, San Francisco, CA 94109. This business is conducted by an individual. Signed Max H. Metheny

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on March 2, 1979

Pub Dates March 7, 14, 21, 28, 1979

BG-13191

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 36653

The following person is doing business as STAR-BABY, 1920 Laguna, San Francisco, CA 94115. Carole Mayedo, 1920 Laguna, San Francisco, CA 94115. This business is conducted by an individual. Signed Carole Mayedo

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on February 27, 1979

Pub Dates March 7, 14, 21, 28, 1979

R-78083

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 36826

The following persons are doing business as ZEN PRODUCTS, 1715 Waller, San Francisco, CA 94117. Ann Elizabeth Worth, 1715 Waller, San Francisco, CA 94117. Demi Shadigg, 447 E. 15th, Eugene, Oregon 97401, Joanne Murayama, 109 Gail Drive, Felton, CA 95018. This business is conducted by an unincorporated association other than a partnership. Signed Ann E. Worth

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on March 2, 1979

Pub Dates March 7, 14, 21, 28, 1979

BG-13194

SUMMONS

CASE NO. 744510

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the marriage of the Petitioner, LUIS RAMIREZ LOPEZ, and the Respondent, SHIELA ANGELIC SOUTHALL (AKA) SHIELA ANGELIC LOPEZ

NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below

1. To the Respondent
a. The petitioner has filed a First Amended petition concerning your marriage. You may file a written response within 30 days of the date that this summons is served on you.

b. If you fail to file a written response within such time, your default may be entered and the court may enter a judgment containing injunctive or other orders concerning division of property, spousal support, child custody, child support, attorney's fees, costs, and such other relief as may be granted by the court, which could result in the garnishment of wages, taking of money or property, or other relief.

c. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be filed on time. Dated November 16, 1978. Carl M. Olsen, Clerk. By J. Rasch-Chabot, Deputy

ARMANDO IBANEZ

681 Market, Suite 875

San Francisco, CA 94105

(415) 546-0747

Attorney for Petitioner

Pub dates February 28, March 7, 14, 21, 1979

R-77976

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 36554

The following persons are doing business as BACK CARE ASSOCIATES, 3301 Clay, San Francisco, CA 94118. Joyce Glick, 3301 Clay, San Francisco, CA 94118. Carl Thatcher, 3351 Arizona Street, Oakland, CA. This business is conducted by co-partners. Signed Joyce Glick

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on February 15, 1979

S. ROBERT DIENER

3050 Shattuck Avenue

Berkeley, CA 94705

FICTITIOUS BUSINESS NAME STATEMENT FILE NO 36825

The following person is doing business as GEOTHERMAL ECONOMICS (GEO-ECO), 2301 Broadway #104, San Francisco, CA 94115 Albert T. Holmes II, 2301 Broadway #104, San Francisco, CA. This business is conducted by an individual Signed Albert T. Holmes II. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on March 2, 1979.

Pub. Dates: March 7, 14, 21, 28, 1979
BG-13193

FICTITIOUS BUSINESS NAME STATEMENT FILE NO 36653

The following persons are doing business as SIXTEENTH & KANSAS BUILDING, 1414 Donner, San Francisco, CA 94124. Neville Rich, Jr., c/o 1414 Donner, San Francisco, CA 94124. Lee David Sankowich, c/o 1414 Donner, San Francisco, CA 94124. Sally Pareglio, c/o 1414 Donner, San Francisco, CA 94124. Camelback Investors, c/o 1414 Donner, San Francisco, CA 94124. Estate of Lloyd R. Sankowich, c/o 1414 Donner, San Francisco, CA 94124. Trust of Charles & Anne Sankowich, c/o 1414 Donner, San Francisco, CA 94124. This business is conducted by a general partnership. Signed Neville Rich, Lee David Sankowich. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on February 22, 1979.

Pub. Dates: March 7, 14, 21, 28, 1979
R-78084

FICTITIOUS BUSINESS NAME STATEMENT FILE NO 36919

The following person is doing business as GENESIS / GENESIS INSTITUTE / GENESIS PUBLICATIONS (3 names), 817 Guerrero, San Francisco, CA 94110: Jerald W. Exel, 817 Guerrero, San Francisco, CA 94110. This business is conducted by an individual. Signed Jerald W. Exel.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on March 7, 1979.

Pub. Dates: March 14, 21, 28, April 4, 1979
R-77439

FICTITIOUS BUSINESS NAME STATEMENT FILE NO 36794

The following persons are doing business as FLEUR NEN, 175 Andover, San Francisco, CA 94110: Carmen Estrada, 1831 Alabama, San Francisco, CA 94110; Carmen Carrillo, 6765 Manor Crest, Oakland, CA 94618. This business is conducted by a general partnership. Signed Carmen A. Estrada.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on March 1, 1979.

Pub. Dates: March 14, 21, 28, April 4, 1979
R-77402

SUMMONS CASE NO 741004

MUNICIPAL COURT OF CALIFORNIA, IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re STATE FARM MUTUAL AUTOMOBILE INSURANCE COMPANY and DAVID FRALEY, Plaintiffs, vs. FRANK HANRAHAN, DOLORES HANRAHAN, WILLIAM C. MURPHY and DOES I-X, Defendants.

NOTICE: You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below.

IAVISO! Usted ha sido demandado. El tribunal puede decidir contra Ud. sin audiencia a menos que Ud. responda dentro de 30 días. Lea la información que sigue.

1. TO THE DEFENDANT: A civil complaint has been filed against you.

a. If you wish to defend this lawsuit, you must, within 30 days after this summons is served on you, file with this court a written pleading in response to the complaint. (If a Justice Court, you must file with the court a written pleading or cause an oral pleading to be entered in the docket). Unless you do so, your default will be entered upon application of the plaintiff, and this court may enter a judgment against you for the relief demanded in the complaint, which could result in garnishment of wages, taking of money or property or other relief requested in the complaint.

b. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be filed on time.

Dated December 21, 1976. Bruno B. Fardin, Clerk By M. Benjamin, Deputy.

ROBERT M. DITTES
883 Sneath Lane, Suite 121
San Bruno, CA 94068
(415) 873-0950
Attorney for Plaintiffs

Pub. Dates: March 14, 21, 28, April 4, 1979
R-77458

FICTITIOUS BUSINESS NAME STATEMENT FILE NO 36681

The following person is doing business as SUSANA TERRELL, 320 Feli, San Francisco, CA 94102: Susan A. Johnson, 320 Feli, San Francisco, CA 94102. This business is conducted by an individual. Signed Susan A. Johnson.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on February 22, 1979.

Pub. Dates: March 14, 21, 28, April 4, 1979.
BG-13204

FICTITIOUS BUSINESS NAME STATEMENT FILE NO 36980

The following person is doing business as INNER SUNSET CENTER, 1546 10th Avenue, San Francisco, CA 94122. Nancy Joan Gordon, 1546 10th Avenue, San Francisco, CA 94122. This business is conducted by an individual. Signed Nancy Gordon.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on March 9, 1979.

Pub. Dates: March 14, 21, 28, April 4, 1979.
BG-13205

FICTITIOUS BUSINESS NAME STATEMENT FILE NO 36979

The following person is doing business as HOT LEMON, MASK INK PRODUCTIONS (2 names), 772 Haight, San Francisco, CA 94117. Gary Michael Lehner, 772 Haight, San Francisco, CA 94117. This business is conducted by an individual. Signed Gary Michael Lehner.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on March 9, 1979.

Pub. Dates: March 14, 21, 28, April 4, 1979
BG-13207

FICTITIOUS BUSINESS NAME STATEMENT FILE NO 36978

The following persons are doing business as HEIRLOOM ANTIQUES AND JEWELRY, The Cannery - Ground Level, 2801 Leavenworth, San Francisco, CA 94133: Lita T. Randall, 36-A Rico Way, San Francisco, CA 94123; Robert C. Wharton, 3540 Ruth Road, Ft. Worth, TX 76118. This business is conducted by a general partnership. Signed Lita T. Randall.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on March 9, 1979.

Pub. Dates: March 14, 21, 28, April 4, 1979
BG-13206

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO 749099

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the application of MARTIN CANNON, a minor, by VICTORIA ROJO, his parent for change of name.

Whereas the petition of MARTIN CANNON has been filed in court for an order changing his name from MARTIN CANNON to MARTIN ROJO, now therefore, it is hereby ordered that all persons interested in said matter do appear before this court on the 21st day of March, 1979, at 9 o'clock am to show cause why this application for change of name should not be granted.

Dated February 7, 1979. Francis W. Mayer, Judge of the Superior Court.

ROBERT P. GARCIA Esq.
La Reza Centro Legal
2588 Mission Suite 200
San Francisco, CA 94110
(415) 826-5506

Pub. dates: February 28, March 7, 14, 21, 1979
R-77993

FICTITIOUS BUSINESS NAME STATEMENT FILE NO 36613

The following person is doing business as DIAMOND PACIFIC MANAGEMENT COMPANY, 66 Everson, San Francisco, CA 94131. Patricia P. Gordon, 66 Everson, San Francisco, CA 94131.

This business is conducted by an individual. Signed Patricia P. Gordon.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on February 20, 1979.

KAPLAN, LEVY, SAMRICK & BERNARD
155 Montgomery Street Suite 1600
San Francisco, CA 94104
Attorneys for Applicant

Pub. Dates: February 28, March 7, 14, 21, 1979
R-78009

FICTITIOUS BUSINESS NAME STATEMENT FILE NO 36959

The following persons are doing business as INTERNATIONAL GAY FILM FESTIVAL, 1287 Howard, San Francisco, CA 94103: Jean-Jacques Zenger, 2269 Sacramento, San Francisco, CA 94115; Robert Opel, 1287 Howard, San Francisco, CA 94103. This business is conducted by a general partnership. Signed Jean Jacques Zenger.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on March 9, 1979.

Pub. Dates: March 21, 28, April 4, 11, 1979
R-77508

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO 750422

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the application of JAMIE SUE GREENBERG for change of name.

Whereas the petition of JAMIE SUE GREENBERG has been filed in court for an order changing her name from JAMIE SUE GREENBERG to JAMIE ATHENE PERKOFF; now, therefore, it is hereby ordered that all persons interested in said matter do appear before this Court in Department 1 on the 18th day of April, 1979, at 9 o'clock am to show cause why this application for change of name should not be granted.

Dated March 9, 1979. Francis W. Mayer, Judge of the Superior Court.

Pub. dates: March 21, 28, April 4, 11, 1979.
R-77505

FICTITIOUS BUSINESS NAME STATEMENT FILE NO 36572

The following persons are doing business as TWENTY-SEVENTY FELL APARTMENTS, 55 Sutter, Suite 54, San Francisco, CA 94104. Joel J. De Young, 2131 Lyon, San Francisco, CA 94115; Richard C. Shorkey, 2654 Union, San Francisco, CA 94123. This business is conducted by a limited partnership. Signed Joel J. De Young.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on February 16, 1979.

Pub. Dates: February 28, March 7, 14, 21, 1979
BG-13184

FICTITIOUS BUSINESS NAME STATEMENT FILE NO 37141

The following persons are doing business as KHEPHERA FOR HAIR, 1322 Castro, San Francisco, CA 94114: Paul Joseph Anthony Morales, 40 Mullen, San Francisco, CA 94110; Lyle Eugene Krueger, 40 Mullen, San Francisco, CA 94110. This business is conducted by a general partnership. Signed Joseph Francis Stephen Pisano, Esq.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on March 16, 1979.

Pub. Dates: March 21, 28, April 4, 11, 1979
BG-13211

FICTITIOUS BUSINESS NAME STATEMENT FILE NO 37140

The following person is doing business as THOMAS FETHERSTON - DESIGNS IN WOOD, 2565 Third Street, San Francisco, CA 94107. Thomas Allen Fetherston, 4356 23rd Street, San Francisco, CA 94114. This business is conducted by an individual. Signed Thomas A. Fetherston.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on March 16, 1979.

Pub. Dates: March 21, 28, April 4, 11, 1979
BG-13212

FICTITIOUS BUSINESS NAME STATEMENT FILE NO 37139

The following persons are doing business as THE WINE TRADE, EVENTO (2 names), 716 Wisconsin, San Francisco, CA 94107. Edward H. Everett, 716 Wisconsin, San Francisco, CA 94107; Anna Everett, 716 Wisconsin, San Francisco, CA 94107. This business is conducted by individuals (Husband & Wife). Signed Edward H. Everett, Anna Everett.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on March 16, 1979.

Pub. Dates: March 21, 28, April 4, 11, 1979
BG-13213

FICTITIOUS BUSINESS NAME STATEMENT FILE NO 37049

The following persons are doing business as DOWNSTAIRS, 1980 Union, San Francisco, CA 94123: Frances Ann Curran, 2325 Divisadero, San Francisco, CA 94115; Deanna Miller, 4 Hoffman, San Francisco, CA 94114. This business is conducted by a general partnership. Signed F. Ann Curran.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on March 13, 1979.

Pub. Dates: March 21, 28, April 4, 11, 1979
R-77510

FICTITIOUS BUSINESS NAME STATEMENT FILE NO 36981

The following persons are doing business as ACE AUTO REPAIR, 5101 Mission, San Francisco, CA 94112. Russell Lee Farmer, 1 Edinburgh, San Francisco, CA 94112; David Kwok King Ng, 3737 Ortega, San Francisco, CA 94122. This business is conducted by a general partnership. Signed Russell Lee Farmer.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on March 9, 1979.

JOSEPH FRANCIS STEPHEN PISANO
1550 Bryant, Suite 204
San Francisco, CA 94102
Attorney for Applicant

Pub. Dates: March 14, 21, 28, April 4, 1979
BG-13203

FICTITIOUS BUSINESS NAME STATEMENT FILE NO 36983

The following person is doing business as WIGAN PIER PRESS, THE EMPIRICAL IMAGE AND NOTION COMPANY, 1283 Page, San Francisco, CA 94117. Sherri Cavan, 1283 Page, San Francisco, CA 94117. This business is conducted by an individual. Signed Sherri Cavan.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on March 9, 1979.

Pub. Dates: March 14, 21, 28, April 4, 1979
BG-13201

FICTITIOUS BUSINESS NAME STATEMENT FILE NO 36982

The following person is doing business as SEVEN SEAS ENTERPRISE, 940 Washington, Suite 212, San Francisco, CA 94108. Sally Yock, 940 Washington, Suite 212, San Francisco, CA 94108. This business is conducted by an individual. Signed Sally Yock.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on March 9, 1979.

Pub. Dates: March 14, 21, 28, April 4, 1979.
BG-13202

FICTITIOUS BUSINESS NAME STATEMENT FILE NO 36571

The following person is doing business as BAY AREA LANGUAGE CENTER, MISSION TYPING & EDITING, 2069-A Mission, San Francisco, CA 94110. Rita Stainton, 478 Bartlett, San Francisco, CA 94110. This business is conducted by an individual. Signed Rita Stainton.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on February 16, 1979.

Pub. Dates: February 28, March 7, 14, 21, 1979
BG-13183

FICTITIOUS BUSINESS NAME STATEMENT FILE NO 36689

The following person is doing business as INPRINT, 2544 Clay, San Francisco, CA 94115. Marjorie Lynn Kurzman, 22 Portola Way, Corte Madera, CA 94925. This business is conducted by an individual. Signed Marjorie Lynn Kurzman.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on February 23, 1979.

Pub. Dates: February 28, March 7, 14, 21, 1979
BG-13182

FICTITIOUS BUSINESS NAME STATEMENT FILE NO 36623

The following persons are doing business as RAZOR'S EDGE, THE RAZOR'S EDGE, RAZOR'S EDGE BARBER SHOP, THE RAZOR'S EDGE BARBER SHOP, 636 Clay, San Francisco, CA 94111. Robert Gomez, 470 Calle de la Mesa, Novalo, CA 94947. Sandra Gomez, 470 Calle de la Mesa, Novalo, CA 94947. This business is conducted by individuals (husband & wife). Signed Robert Gomez.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on February 21, 1979.

Pub. Dates: February 28, March 7, 14, 21, 1979
R-78011

FICTITIOUS BUSINESS NAME STATEMENT FILE NO 36642

The following persons are doing business as IRVING INVESTMENT COMPANY, LIMITED, 818 36th Avenue, San Francisco, CA 94121. Keith Kai Tsu (General Partner), 818 36th Avenue, San Francisco, CA 94121; Thao Heng Soukvilay (General Partner), 172 Ewing Terrace, San Francisco, CA 94118; Tung Tick Hong (General Partner), 88 Rossmoor Drive, San Francisco, CA 94132. This business is conducted by a limited partnership. Signed Keith Kai Tsu.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on February 21, 1979.

Pub. Dates: February 28, March 7, 14, 21, 1979
R-78012

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JUDY CHICAGO TALKS ABOUT 'THE DINNER PARTY'

BY ROBERT ATKINS

For the high priestess of feminist art, Judy Chicago is totally unassuming. She looks like a refugee from the Sixties in her rumpled denims, work shirt and vest. She talks fast and authoritatively, and her off-the-tape-recorder speech is sprinkled with pungent Yiddish colloquialisms. She reminds me of my own Jewish mother.

Chicago is in San Francisco for the world premiere of her exhibition *The Dinner Party*. She is a Los Angeles-based artist widely known for her feminist teaching, her paintings and her autobiographical manifesto, *Through the Flower: My Struggle As A Woman Artist*. She's also played a key role in the founding of the Los Angeles Women's Building and the establishment of the nonprofit Through the Flower Corporation. The motto of this unusual corporation—and Chicago's motto as well—is "social change through art."

Chicago has been working on *The Dinner Party* for five years, the last three with the help of a large group of co-workers. The results are impressive and gigantic. The piece fits nicely into the cavernous rotunda of the Museum of Modern Art. Thirty-nine place settings, each consisting primarily of a plate, a

goblet and a needlework runner, have been set on an enormous triangular table. Each place setting is dedicated to a different woman, from the primeval goddess Gaea to living artist Georgia O'Keeffe. The table itself rests on a lustrous tile floor inscribed with the names of 999 additional women.

Apart from the floor, this may sound like your typical Pacific Heights dining room prior to dinner at eight, but these are no ordinary place settings. Each over-sized plate represents a woman of mythical or historical accomplishment by an elaborate variation on Chicago's feminine/flower motif (the vast majority of the plates) or by an image symbolizing individual accomplishment (a piano for 20th-century English composer Ethel Smyth). The complications involved in making the plates pushed the technical limitations of the ceramic medium. The extraordinary needlework runners similarly relate to the 39 women—a hieroglyphic motif for Egyptian Pharaoh Hatshepsut—and utilize historically appropriate materials and techniques. The entire history of needlework is encapsulated in the runners.

Before my interview, I'm given tours of the exhibition by Judy Keyes, head of ceramics,



and Susan Hill, head of needlework. I'm struck by the sheer beauty of *The Dinner Party*. The attention to detail is astonishing. Presenting the history of women through traditionally woman-made art objects is a powerful idea. Happily, Chicago's artistic vision is as fully realized as her educational aims. There is something satisfying about the scale and complexity of this work.

I'm doubly happy to see this because I've had—and have—trouble with Chicago's abstract feminine imagery, despite my support of her feminist goals. I tend to find her imagery limited and reductive. It is neither totally abstract and emotive a la Jackson Pollock or Mark Rothko, nor is it evocatively suggestive in the manner of Georgia O'Keeffe. (More on this subject later.)

Chicago and I finally sit down to talk. It seems hard for her to stay put long enough for an interview. "How long will this take?" she asks. "I'm a little worried about the lighting." Then she laughs. Our interview

Plates representing Virginia Woolf, Anne Hutchinson and the Primordial Goddess and Judy Chicago at work (top to bottom).

is punctuated with laughter—laughs of pleasure, bemusement and tension.

I ask her what *The Dinner Party* did for her and what she expects it to mean to other women, particularly women artists. "It made me tired," she laughs. "And in the process I grew a lot as an artist, and I'm very grateful for that. Previous to this time in history it's been very difficult for any woman artist to have the kind of support I had, and that support came from grassroots What I see this as is a sort of model and a first step for other women to work at full creative potential, which has never really been possible in history I to some extent built the support through the years—through my book and through my work—but I don't think that would have been possible at another time in history."

Chicago's conversation is liberally sprinkled with the word "history." In the process of creating *The Dinner Party*, she became a historian. She and a team of researchers (led by Ann Isolde) attempted to compile a more coherent picture of women's achievements that was previously available.

I wonder aloud how she came up with the 1,038 names in the show. "I had originally decided

continued page 32